

THE ART AMATEUR

APRIL, 1901

VOL. 44—No. 5

NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES,  
INCLUDING COLOR PLATE



"AN OLD WOMAN IN AN ARM-CHAIR WITH A BIBLE ON HER LAP." BY REMBRANDT

THE PRESENT STATE OF NEW YORK HISTORICAL SOCIETY'S PICTURES

THE *Mail and Express* recently directed the attention of its readers to the lax methods pursued by the New York Historical Society in the care of the pictures. This has called forth the following letter from Mr. Charles Dowdeswell, which we quote in its entirety:

To the Editor of the *Mail and Express*:

SIR: The collection of paintings at the New York Historical Society, to which attention was called in a recent issue of the *Mail and Express*, offers a conundrum to the foreign critic who inspects it for the first time. He views with astonishment so valuable a collection shown to such disadvantage and without proper safeguards against the ravages of time, decay, or accident. Many pictures of high artistic and pecuniary value are in a woeful state of dilapidation, when a little attention would impart to them additional life, and at the same time enable the student to see them as the respective painters intended them to be seen.

Does the New York public realize what it possesses? A collection of pictures of which a large proportion are authentic, and worth, at moderate computation, a million dollars?

The catalogue, dated 1893, is, so far at least as Dutch pictures of the seventeenth century are concerned, very intelligently compiled and is singularly accurate as to attributions. The same remark does not apply so fully to Flemish works of the preceding centuries; still less can it be used for those of the Italian schools, many of which sail under obviously false colors.

Let us first examine those from Italy. Here it is well for the writer to state, first, that he offers the following critical remarks apologetically, and second, that he intends they should be taken not so much as dogmatic statements of an expert as suggestions which shall arouse full and exhaustive discussion. Where he speaks with no uncertain voice as to authorship, however, he may state without any intentional impertinence, that he is willing to stand his ground against all comers.

The gallery possesses a superb Luini in No. 791, "The Three Marys." Painted on a panel, it bears the marks of terrible damage, with fissures on the surface which, if neglected much longer, will involve the work in irreparable ruin. It is still a glorious picture, full of poesy and that spirit of ineffable sweetness which gives to all Luini's work an undying charm.

"The Crucifixion" (No. 220), given to one of the greatest painters of all time, Andrea Mantegna, is in all probability his work. It can be attributed to no one else, although the faces of some of the personages who are depicted lack the penetrating expressiveness characteristic of the master. A close examination of the surface reveals the fact that it is clearly of Mantegna's period; moreover, the facture, the peculiar use of gold, the exquisite finish, the brush work and (although the picture is on a small scale) its sense of monumental composition are further corroborations of its authenticity.

A small "Virgin and Child" (No. 506), with no name denoted in the catalogue, is obviously of Florentine origin, and contemporaneous with Filippino Lippi and Botticelli. Although it has badly suffered, the picture is still of magical charm. Its daintiness, the Botticellian droop of the heads, the witchery and appealing spirit that animate it, combine to arrest us and compel our study. Who is the author? Narrowed down by a negative process of reasoning, it is certain he is to be found in the immediate entourage of Botticelli. Is he possibly one of the two painters discovered by Mr. Benson, i. e.: "L'Amico di Sandro" (an anonymous painter so-called, in the absence of information as to his Christian name and surname) or Jacopo del Sellaio? It is hardly the latter, and is much more probably the former.

A still more remarkable work is No. 180, ridiculously called "Knights at a Tournament," and given to Giotto. It dates from nearly a century later, and resembles in no way the handicraft of Giotto. It is certainly a Florentine production, the authorship of which can only reasonably lie between such distinguished artists as Benozzo Gozzoli, the exquisite decorator of the Palazzo Riccardi, in Florence, and the equally illustrious Paolo Uccello, the author of the famous "Kicking Horses." The so-called "Knights at a Tournament" are Florentine nobles, who, on return from a successful battle with a neighboring state, are celebrating their victory, before a female figure, who holds in one hand an outstretched sword, in the other a Cupid with strung bow and arrow. The composition is faultless. The female figure (is she Justitia?) is in the center; behind her is a lake or river with rocky coasts on each side. The warriors crowd forward to salute her. The little picture is of the purest beauty; the colors are of pristine freshness; the balance of component parts is perfect; the execution full of distinction. Yet so rare a thing hangs a few inches from the floor.

Close to this beautiful work we notice a portrait of a young man, by Franciabigio, called "St. John Weeping" (No. 198), wrongfully bearing the august name of Lionardo da Vinci, on "the high authority of Mr. Woodburn." The late Mr. Woodburn was a good English critic of fifty years ago, but a great deal has happened in scientific criticism since his day. A few years ago, the Burlington Fine Arts Club of London afforded students an invaluable opportunity for study of the work of Lionardo's scholars and followers, such as Marco d'Oggionno, Cesare da Sesto, Bernardino de' Conti, Boltraffio, Solario, Ambrogio di Predis, Bazzi, and others. These men's works had passed for centuries as Lionardo's. The Brera, at Milan, too, has now adopted an exact differentiation in the light of recent discoveries.

Now this panel, which is not Milanese at all, reveals the influence of Andrea del Sarto and even of Raphael, and is painted by the eclectic, Franciabigio, author of the famous Madonna del Pozzo, which hangs in the Tribuna at the Uffizi, and was always believed to be by Raphael until the late Signor Morelli proved the fallacy of that supposition. Other works by Franciabigio are scattered through European galleries; an excellent sample from King Charles I.'s collection hangs in the Belvedere at Vienna; and another, which is even finer, and in the master's Del Sarto manner, is in the collection of Mr. Catholina Lambert, of Paterson, N. J. The portrait in the Historical Society's rooms bears greater resemblance to the specimens in the London National Gallery and the Berlin Museum, which are portraits, not religious subjects, and the writer has no doubt in his mind as to the author.

No. 214, "Abraham Discarding Hagar and Ishmael," is a fine sketch by Paolo Veronese, sumptuous in outlines and masterly in touch. The excellent "Portrait of a Princess of Florence" (No. 226), given to the Florentine Bronzino, is not even Italian. The only Italian who could possibly have produced it is the Genoese Strozzi, whose masterpiece, a portrait from the Palazzo Pallavicini-Grimaldi at Genoa, is now in the collection of Sir Cuthbert Quilter, M.P., of London. But there are fundamental objections to the acceptance of Strozzi's name in this connection. The work is much more probably by Sanchez Coello, the Spaniard.

All these pictures, except the Luini, are in the Bryan collection. The Italian pictures in the Durr collection are hung in the dark gallery where it is practically impossible to see them. As, under these conditions, one can subject them only to a very imperfect examination, it is well to postpone criticism until such time as they are properly displayed. We do this with less reluctance



## The Art Amateur

as they do not appear, at first sight, to be so valuable as those contained in Mr. Bryan's bequest.

### THE DUTCH SCHOOL.

One striking blunder is, however, self-evident. High up on the north wall hangs a so-called "Portrait of Aretino, the Poet" (No. 644), with the name of Titian affixed to it. The work resembles in no way anything ever produced by any of the schools of Italy. It is clearly and obviously a Dutch production of the seventeenth century, and is undoubtedly the work of Salomon de Bray, the decorator of the "Huis ten Bosch" at The Hague. Nor is it a portrait, strictly so called. It depicts a shepherd leaning on a staff, and represents neither Aretino nor any other known poet. A similar picture, identical in every respect (in subject, workmanship, and size) is in the possession of the writer's father at Brantwood, Surbiton, England—signed and dated Salomon de Bray. The inscription painted on the Historical Society's picture is an old forgery, and, were it taken from the wall and the dirt removed, the signature of De Bray would probably be found under the perished varnish. In that case it would mean that De Bray had here followed a not uncommon precedent, and executed two pictures of the same subject.

Turning now to the other Dutch works of the great period, we find ourselves in the presence of a host of poor pictures, but also of a hundred fine things. The two Jan Steens are good, although not first rate; the Rembrandt Portrait (No. 328), slight though it be, is a Rembrandt. The Hobbema, by that rare and much-prized master, is genuine, though somewhat frotte. The wonderful little Brouwer (No. 275), "A Robber Examining a Coin by Candlelight," is in his freest and best manner.

The two Leonard Bramers are interesting, while the large signed and dated Gerbrand van den Eckhout, "The Contenance of Scipio," is a superb example of one of the best of Rembrandt's pupils. Nothing in the galleries of Germany or the Netherlands by this painter is finer. Every inch of the work is painted with extraordinary technical certainty. The Adrian Van Ostade (No. 320), is first-class. The gallery possesses also an undoubted "Dirk Hals" (No. 325), here erroneously given to Francis Pourbus. The two large Snyders are admirable, and the little David Teniers, Junior (who though a Fleming, is often included in the Dutch category), is a capital example. The William van der Velde (No. 359) is genuine. No. 361 is not by him. The Verboom is good. The Brekelenkamp, Palamedesz, and Ochtervelt are beyond question.

The early Flemish schools of the fifteenth and sixteenth centuries still offer a somewhat mysterious ground of inquiry, even to the most industrious and clear-sighted critic. It is now evident that each great master drew around him numerous scholars, in the same way as suns gather satellites. The names of many of these scholars are unknown, and the large majority are now likely to remain unknown. The same statement applies with still greater truth to the early German schools. But here in these rooms are some Flemish and German pictures of great beauty and value which might well base their claims to consideration upon their intrinsic merits alone. A panel (No. 296), "The Marriage of Saint Catherine," is quite excellent, though obscured by filth, which causes it to look as though heavily smeared with wax. It is not easy, however, to indorse the name of Memling, to whom the catalogue gives it. Good as the workmanship is, the faces lack the expression and wondrous vraisemblance which characterize Memling's creations. Bernard van Orley is much more likely to have been the author.

A small panel (No. 307), representing Madonna and Child with cherubim, is nothing short of a master-

piece. It is given to Mabuse, and the assumption is probably correct. In a sense it recalls the work of Jan Van Coninxlo, but it is so much finer than any of the five works by this painter in the Brussels Gallery that it is hardly likely to prove to be from his hand. The longer one regards this gem the clearer does the great Mabuse reveal himself.

A small triptych (No. 298), given wisely to an anonymous painter, is very lovely. No. 380, ascribed also to Mabuse, is undoubtedly by Bernard Van Orley. On a door-post hangs undescribed a charming little "Patinir." No. 673, "Christ in the Pretorium," a signed and dated Mabuse, is, though muddy in color, a genuine, important, and valuable example of his more grotesque manner. The "Triumph of Christianity" (No. 376) is a late and rather florid production, which was evidently painted on panel and subsequently transferred to canvas. It is by the master whose signature took the curious form of a broken and overthrown statue. (Vide the picture itself.)

Coming down to Flemish pictures of a later date, we alight upon the "St. Catharine" (No. 334), which bears the name of Rubens, and which was sold by the dealer Nieuwenhuis in London many years ago to the Count Perregeau. It is conceived in a narrow spirit, yet a careful examination leaves on the mind the distinct impression that it is not a school work, but is by the master himself. The hands are badly drawn, and the work is not by any means first-rate, but the impasto is that of Rubens. An old legend claims that No. 335, "Christ Bearing the Cross," once formed part of a triptych in the Cathedral of Antwerp. Be this true or not, the work, which is now a wreck, is good and genuine.

### FROM OTHER COUNTRIES.

The so-called Vandyck—"Portrait of a Lady" (No. 287)—has nothing to do with Sir Anthony. It was painted in England by one of Sir Peter Lely's assistants, who has also looked at the work of Gascar, the Frenchman. The "Portrait of a Lady," which hangs over a doorway under the name of Sir Joshua Reynolds, is a poor picture by Sir Godfrey Kneller. The sitter was a well-known lady of title in England, who sat more than once to this second-rate painter.

The old German exhibits are remarkable. The ruined panel (No. 377), "Interior of a Private Chapel," ascribed to Hans Holbein, is an unmistakable work by Bartholomeus Bruyn. A careful inspection of the many Bruyns in the Cologne Museum, and the few in the London National Gallery, should render this evident to every one. Hanging close to the ground in such a position that a kick from a careless person would irreparably damage it, is a small-sized masterpiece by Albrecht Durer—"St. George and the Dragon" (No. 375). The work is typical of the great master in his gentler mood; the execution and finish are exquisite, and the signature perfectly genuine. It is sad to see a treasure such as this, which would be joyously welcomed by any of the public galleries in the Old World, treated so cavalierly and exposed to the chances of accident.

Of the French school no claim is made to speak with special authority. But any tutored eye which wanders over these walls sees evidence of the presence of true and admirable specimens of the best masters of the best periods of French art. The Bouchers are indisputable, and it would hardly be safe to challenge the Chardins. The Largilliere, "Portraits of Two Ladies" (No. 419), which the Louvre sought to obtain from Mr. Bryan, would bring \$20,000 to-day in Paris. One, at least, of the Greuzes is authentic, admirable, and in good condition. Some of the Watteaus may or may not be by his distinguished followers, Lancret and Pater; at any rate they are worthy the expertise of a competent French authority, as well as a proper disposition upon the walls of a suitable building.

These disjointed notes leave untouched a hundred other critical points. But what has been said is perhaps enough to stimulate the interest of cultivated and responsible New Yorkers in one of their most valuable artistic possessions, and to clear the way for a more adequate and searching analysis of the contents of the rooms than has been possible to myself, for instance, in this letter.

One peremptory duty confronts the trustees. If the building of the New York Historical Society is not fire-proof, and it appears to be the very reverse of that, the pictures should at once, and without one moment's delay, be transferred to a place of safety, until such time as their new habitation is ready to receive them. The writer well remembers the scare that spread through London some years ago when it was brought home to the English public that the contents of the South Kensington Museum stood in serious jeopardy. Englishmen did not rest until matters were put right.

The priceless canvases of Frans Hals hang on the walls of a barn at Haarlem in Holland, but that country is not overburdened with public money. Here in New York, the center of one of the richest peoples on earth, the same excuse can not apply. The matter is urgent, for it relates not merely to the trustees of the society, nor even to Americans at large, but to the increasing host of all nationalities who seriously care for the precious things of art.

CHARLES DOWDESWELL.

AMONG the forthcoming exhibitions will be one of paintings by Carlton T. Chapman, A. N. A., at Knœdler's Gallery, from April 1 to April 15. Mrs. Leslie Cotton will also have a number of portraits on view at the same time, including that of Cardinal Gibbons. At Klackner's can be seen Mr. George Elbert Burr's views of Sicily, Italy, Southern France, and North Wales. At Boussod, Valadon's, there will be a large display of pictures and portraits by Mr. William M. Chase. At the National Arts Club, on April 8, there will be an exhibition of books and book-making, upon which occasion there will be a reception to M. André Castaigne. An informal talk on book-plates will be given by Mr. Charles Dexter Allen. At the same place, on April 10, will be shown Mr. C. Howard Walker's paintings. At the Durand-Ruel galleries, portraits by Alphonse Longers, who, report says, is to become a naturalized American, will be seen from April 1 to April 13. There is some thought of an exhibition of Alexander Harrison's pictures about the middle of the month. The landscapes by Georges d'Espagnat, which were shown at the end of March, attracted much attention, and will be continued in the smaller galleries. The Art Club of Philadelphia will open their tenth annual exhibition of water-colors and pastels on April 5. A large and very choice collection of etchings and photo-engravings from paintings by Sir Laurence Alma-Tadema, is now on view at the Syracuse Museum of Fine Arts. These have been lent by Messrs. Knœdler & Co., Messrs. Arthur Tooth & Sons, and others.

RAYMUNDO DE MADRAZO has just finished a bust portrait of Mrs. Margaret Bell, the handsome and attractive wife of Hillary Bell, himself a portrait painter of ability, and also the musical and dramatic editor of the *New York Press*. The portrait shows Mrs. Bell wearing a light, fluffy pink gauze cloak or domino, she just having removed from her eyes a tiny black mask. The action reveals a sweet and beautiful face, full of charm and intellectuality.

Madrazo's studio occupies the top floor of the new and elegant apartment-house, "The Schuyler," in West Forty-fifth street. It measures about forty by fifty feet, and, with its skylight, through which pours in a

flood of light from the north, was especially constructed and designed for Madrazo's use. The artist has apartments in the building, where he lives with his young and lovely wife who is a South American by birth and who has a better command of English than the artist, himself, possesses. Mrs. Madrazo presides over afternoon tea in the studio, every day, at five o'clock.

Madrazo has been claimed by both Spain and France but, for a fact, he was born in Rome, in the year 1841. He, however, was, while still a youth, a student of the Ecole des Beaux-Arts and, later, studied under Léon Cogniet. His father, Federico, the head of the Madrid Academy, was his first instructor. His first appearance at any exhibition was in the Salon of 1878, when his work received a first-class medal and the ribbon of the Legion of Honor.

THE Walters Galleries, in Baltimore, containing beyond all doubt one of the choicest and most valuable private collections in this country are open to the public on Saturdays in April, and on Wednesdays in February, March, and April at fifty cents admission, the entire receipts going to "The Poor Association" of Baltimore. The present owner of the Walters Galleries, Mr. Harry T. Walters, in making this announcement, and in taking this action is only following the footsteps and the example of his good and charitable father, the late William T. Walters. The father was and the son is the multi-millionaire president of the Atlantic Coast Line Railway. The late Mr. Walters was intellectual, broadminded, of generous nature, scholarly, and artistic in his tastes—a veritable ornament to the city of his residence. And the son, it is not too much to say, is living up to the reputation of his worthy sire.

ONE of the most remarkable sales that has ever taken place at Christie's Galleries occurred last month. It consisted of rare examples of silver plate of the time of Queen Elizabeth, James I., and Queen Anne. They were the property of the Right Hon. Lord Dormer, the late Sir Frederick Currie, and Mr. W. H. Fowle. The sale opened quietly, but later on the bidding became very brisk. There was quite a tough fight over a curious and rare standing "salt," weighing slightly over twenty ounces. It is in three divisions. Two of the lower compartments are of bell form decorated with strap-work, inclosing panels of Tudor roses, quatrefoils and conventional foliage on a matted ground-work. The upper portion is dome-shaped, forming a pepper-castor with a globular screw top. The whole is supported on three ball feet. The piece stands 12 inches high, and bears the hall mark of 1595 and the maker's mark G. A. with a broad arrow beneath on a shield. The bidding began at £250, and went up rapidly until it reached £1,380, for which sum it was secured by Messrs. Duveen Brothers.

A GREAT deal of excitement was caused by the sale of a rare set of James I. Apostle Spoons. This set was quite complete and included the Master of the Apostles. The nimbus of each was chased with a dove in relief. The hall mark is 1617. Interest in these spoons was the more keen owing to the fact that only two other complete sets are known to be in existence. The bidding here again started at £250. They were finally bought by Mr. Crichton for £1,060.

A LARGE Louis XIV. Silver Bowl, weighing 265 ounces and formerly belonging to the collection of Don Fernando of Saxe-Cobourg, was next offered. The cover of the bowl is chased with masks, strap-work and arabesque foliage, with baskets of fruit in low relief and oval panels with animals and birds, and is surmounted by a chased vase-shaped ornament with four oval scroll supports. The outer rim is similarly chased. On the



## The Art Amateur

inner rim is an appliqué in old English silver, a band chased with arabesque foliage, shells and strap-work with panels, trophies, and baskets of fruit in flat chasing. The bowl is 19½ inches in diameter and 13 inches high and is the work of Paul Cresplin. It bears the London hall mark of 1772. It was knocked down to Mr. Hodgkins for £950. A James I. Standing Cup with cover and steeple top, fetched £500, and a Queen Anne helmet-shaped ewer, 8½ inches high, made by David Willaume, brought £250.

THE annual exhibition of paintings by American artists began at the Democratic Club yesterday. Through the efforts of Mr. Samuel Untermyer, of the Art Committee, an exceptionally interesting collection of paintings has been secured. Among the artists who are represented are George Inness, R. A. Blakelock, J. Francis Murphy, Charles Melville Dewey, A. H. Wyant, Carleton Wiggins, Louis Paul Dessar, Homer D.

The prints cover mainly the period 1750 to 1850, and include works by the most important men of the period—Hokusai, Suzuki Harunobu, Korusai, Utamaro, Toyokuni, Gakutei, Sakaoka, Hokkei, etc. Besides the color prints there are also hand-colored wood-cuts and uncolored ones. Special series that might be noted are Hokusai's "Hundred Views of Fujiyama," Katsukawa's "Mirror of Beauties," and a set of twelve representing the operations of sericulture.

THE Constantine Ionides Collection, long known as one of the richest private collections in London, is in future to be preserved at the South Kensington Museum. The art-loving Greek merchant, who had made his fortune in London, was one of the earliest admirers of the pre-Raphaelites and the collection is rich in examples of Rossetti and Watts. There are also many fine pictures of the French school and Greek vases, old ivories, gems and medals by the score.



SOME CRYSTAL BALLS WITH CHINESE CARVED IVORY MOUNTINGS. OWNED BY MESSRS. TIFFANY & CO.

Martin, George H. Bogert, Winslow Homer, Alexander Harrison, George De Forest Brush, Horatio Walker, William Morris Hunt, Robert C. Minor, James McNeil Whistler, Julian Rix, H. W. Ranger, and Arthur B. Davies.

BEGINNING with Monday, March 25, there will be placed on exhibition in the print galleries of the New York Public Library (Lenox Building, Fifth avenue and Seventieth street) the collection of Japanese engravings and chromo-xylographs formed by Captain Brinkley of the *Japan Mail* and presented to the Library by Charles Stewart Smith. To these are added original drawings in water-color and pen-and-ink by Japanese artists, loaned by Mr. Smith.

THE picture by the late Theodore Robinson which our readers may remember, was rejected by the Metropolitan Museum of Art when offered as a gift by the Society of American Artists has, we are informed by Mr. Bruce Crane, the secretary of the society, been accepted by the Pennsylvania Academy of Fine Arts. In accepting the picture, the president of the Pennsylvania Academy, Mr. Edward Homer Coates, takes occasion to return thanks for "the addition to the academy's contemporary collection of this work of a gifted and lamented American, and to express warm appreciation of the generous service given to the nation by the Society of American Artists." Thus ends an episode which was not without its humorous as well as its disagreeable features.



J. W. BARCLAY, ESQ. FROM A MINIATURE BY KATHLEEN A. BEHENNA

#### A WELL-KNOWN MINIATURE PAINTER

BY IDA YOUNG CLIFT

MRS. KATHLEEN BEHENNA, some of whose charming miniatures are shown on this and the opposite page, is of Scotch and English parentage. Her mother was a cousin of Lord Macaulay. From this source, she undoubtedly inherits her literary tastes, several novels attesting her ability to write almost as well as she can paint. She began her serious studies at The Art Students' League, under Mr. Carroll Beckwith and J. H. Twachtman; in Paris she attended the *Julien Atelier*, and had as her instructors Jules Lefebvre and Jean Paul Laurens. The work here was always done in life-size. Her miniature studies were continued under Madame Debillémont. Mrs. Behenna is a member, not only of the New York Society of Miniaturists, but also of the Society of Miniature Painters of London, and is quoted as an authority.

In New York this artist has painted for Mr. Peter Marié (whose collection is well known) over a hundred miniatures of prominent society women. Among these are Mrs. Frederick Gebhardt, the Countess of Essex (Miss Adele Grant), Mrs. Roosevelt, Mrs. Van Rensselaer, the Princess Troubetskoi, and Mrs. Victor Sorchon.

In painting a miniature, Mrs. Behenna believes as much time, thought, and knowledge are requisite, as in filling an order for a life-sized portrait; and from an artistic point of view it should be judged by the same standard. She always makes a carefully detailed special drawing. If the subject be a difficult one, a life-size sketch will prove of great assistance. She never uses a magnifying glass, thinking it robs her work of breadth and strength; nor does she find working without it injurious to the eyes. She is strongly imbued with the principle that "anything worth doing, is worth doing

well." No one viewing her exquisite work and cherishing a desire to see some loved face permanently limned upon ivory, should hesitate to pay the price she asks. To have this desire gratified, however, would necessitate a well-filled purse. A glimpse behind the scenes revealed the fact that many a fair lady who would not hesitate to give an inordinate sum for a Pacquin gown expects to obtain a miniature for about one-half that amount. This cheapening of good work Mrs. Behenna deplors, as not only degrading to art, but a direct insult to the artist. But what would you? Human nature is human nature, and fair ladies will look for bargains, even in art, the world over.

Now, for the reverse of the medallion. Many titled people have been among Mrs. Behenna's sitters; but, from what I know of the artist, I can truthfully assert that their titles played a very small part in her enthusiasm.

"Didn't you feel nervous when you were sent for to paint the miniatures of the Princess Louise, the Duchess of York and her children?" I inquired.

"A little, I confess, at first," she responded; "but with genuine courtesy, I was soon put at my ease. Among my most delightful recollections are the sittings given me at Kensington Palace and York House. The Princess Louise is endowed with a highly artistic temperament, and is a noted patron of the arts. Many oil paintings, water-colors, and sketches adorn the palace, all products of her industry. She is particularly devoted to sculpture."

Two miniatures of the Princess were painted by Mrs. Behenna, one of which was exceedingly well hung in the Royal Academy. The Duke of Argyle, in conversation with a mutual friend, said, "That this artist had expressed the charm and refinement of his wife's face



A SON OF MME. D'HARDELLOT. STUDY FOR A MINIATURE BY KATHLEEN A. BEHENNA





THE PRINCESS LOUISE. FROM A MINIATURE BY KATHLEEN A. BEHENNA



THE CHILDREN OF THE DUKE OF CORNWALL. FROM A MINIATURE BY KATHLEEN A. BEHENNA

better than any painter had ever portrayed Her Royal Highness."

"And now tell me about the Royal children?" I inquired. "Did you find them pretty much the same as other children?"

"Children are children, whether royal or otherwise," responded the artist; "but I thoroughly enjoyed the sittings in the nursery of York House, and I think they did, too. The future king (little Prince Edward), even at his early age, possessed the high-bred, considerate manners for which all the Guelphs are famous. The others were just dear, little, huggable babies, endowed with the superabundant energy and vitality of normally healthy children. They were the most restless little sitters I ever had," she said, smiling at the recollection; "it took three nurses to keep them amused and fairly quiet, so that I might catch the fleeting, subtle expressions that constantly flitted over their round, rosy faces. They are all of the Saxon type, having blue eyes and fair hair. Prince Albert, or Bertie, as he styles himself, is a dear, funny little fellow. He possesses a brilliant, but evanescent, smile, and a penchant for bright red. At one of the sittings I raised a frightful storm in a teacup by suggesting that he change his favorite color, and be painted in blue sash and ribbons, and the baby Victoria in pink. There was such wailing that I felt I was indeed fit for the electric chair. But the differences were settled, and the sun shone again. The Duchess frequently joined us, and seemed very much amused at the little circle around the table so interested in my work.

"Before the miniature was finished, Prince Edward was advanced to the dignity of knickerbockers, and his brother to blouse and kilt. The sash and ribbons period was passed, much to their gratification. They were both intensely proud of this advancement toward manhood's estate, and Prince Edward carefully searched the miniature for evidence of his new and cherished trousers. To offset his disappointment, I was obliged to dissemble, and say 'that as he was in the center of the group, of course, they were hidden, and consequently not *en evidence*.' I faithfully promised that in the next miniature they should occupy a conspicuous and honored position.

"Work in the midst of such surroundings, and under such pleasant conditions, ceases to be work; and so, in art, as in other walks of life, we inadvertently stumble across wayside flowers. How amply they compensate for the thorns that so plentifully bestrew the rugged pathway, none but the sensitive, artistic nature can appreciate."

Mrs. Behenna is at present at work on a series of symbolic miniatures. These will be shown at an exhibition which will take place, ere long, at her studio in Carnegie Hall.



MRS. RONALDS. FROM A MINIATURE BY KATHLEEN A. BEHENNA

When oil paints are once dried up in the tube they are worthless. When partly dry the tube may be cut open, the color taken out, and with a palette knife mixed until soft and smooth with linseed oil; it should be used up then as soon as possible.



CHARLES FROHMAN has produced at the lovely Lyceum Theater a farce from the French with the fanciful title, "The Lash of a Whip." A man is going wrong; a clever woman detects him, and the suggestion is that the exposure cuts him like a whiplash.

Fritz Williams impersonates a husband who is constantly deceiving his young and loving wife. To blind her to his misdoings he invents a man who looks like him, dresses like him, and is often mistaken for him. He sends her anonymous letters, saying that her husband was at some gay resort on the very evening that he was peacefully at home with her. Then he says to her, "Ah! That was my double! How annoying! If you had not known that I was here with you doubtless you would have been misled by this letter?" And she says, "es, my dear!" and believes in him, and also in his double.

But Katherine Florence, her friend, the wife of her husband's friend, and the niece of the great playwright, Scribe, is not so easily humbugged. She has read all of Scribe's comedies and knows every one of the clever intrigues by which wicked men delude weak women. So she keeps a keen eye upon Fritz Williams and flourishes the lash of her whip.

Outwitted at every point of the game, Williams is put to his trumps and decides to present himself at his own house as his double, and thus end any doubt as to the existence of such a person. He carries out this audacious project and is accepted by his wife and friends as the other man. But a crick in the leg prevents him from getting away in time to avoid discovery, and Katherine Florence applies the whip mercilessly and forces him to confess his imposture.

A new last act should have been written for the farce. There should be some old or new play by Scribe that Katherine Florence had overlooked, and it should give Williams the idea that saves him. The present last act is merely explanatory and quite superfluous.

When you make the villain your hero you should have him come out successful. This is a part of the hero's perquisites.

On the first night the farce was played in one scene, painted to represent papered walls, and not at all Parisian. The mirror over the mantle was painted. Through a window at the back, supposed to overlook the neighborhood, shone a strange, green light—the sort of light that is never seen on sea or sky by day or night.

Upon a scene that stands during the whole performance the manager can afford to be very liberal. If it be an interior, it should be realistic enough to live in; it should be handsomely furnished, and the window should have a backing that gives a glimpse of the locality.

One scene for an entire play is seldom seen, because the managers think that it becomes monotonous and tires the audience. This depends upon how the scene is set and arranged. A real room changes considerably from afternoon to evening and from night to morning, and these changes should be indicated on the stage.

I interviewed Manager Frohman during the performance, and, with the prejudice to which I have referred, he said that he was going to have two new scenes painted for "The Lash of A Whip."

Since there are to be two scenes, why not three? In the first act the family are in the sitting room, discussing domestic matters. In the second act, they should be in the parlor to receive company. In the third act, which takes place the next morning, they would naturally be at breakfast.

These details of scenery give a play importance as well as vraisemblance, and add to its effect upon the audience as well as its artistic effect. Manager Frohman seldom neglects them. In this case he probably waited to see whether the farce was worth expending money upon.

With a new last act and new scenery it would be worth a great deal of money, especially as it is to be re-produced at the Vaudeville Theater, London.

In the new act the part played by E. M. Holland, now a pointless sketch, really unworthy of his talent, might be profitably written up. Being a doctor, he might be called to attend a patient who looks exactly like Fritz Williams. There are a hundred comical quips and quirks that could be given to the story.

But, as it stands, the idea of a man pretending to be his own double is as clever as the Siamese Twins were, and it is a neat touch to make him the inventor of a furnace that breeds malaria.

\* \* \*

"To Have and To Hold" is such a popular novel that I presume everybody knows the story. Mr. E. F. Boddington has dramatized it, and it is being played at the Knickerbocker Theater with Isabel Irving as the heroine, the *Lady Jocelyn Leigh*, and Robert Lorraine, from London, as the hero, who buys her, marries her, and thus has her and holds her.

At Jamestown, Va., in 1621, the play begins with the arrival of a cargo of young women from England and their sale to the planters. Among them is *Jocelyn*, a ward of the King, who has emigrated to escape from a marriage with *Lord Carnal*, whose name describes his character. Finding that she has to be sold to somebody, she chooses *Percy* as her master, but bargains with him that she shall be treated as an honored guest, not as a beloved wife.

Because *Percy* has fallen in love with her at first sight, he agrees to this bargain and keeps it manfully until his patience and his courage have warmed one of the coldest hearts that ever beat in the literature of the drama.

The sale over, the curtain falls, and then follow three pictures of Virginia scenery, excellently painted by Ernest Gros. The audience look at the pictures; then at each other; then at their programmes. What do the landscapes mean? Oh, they are intended to represent the journey of *Jocelyn* and *Percy* to his home at Wey-anoke.



## The Art Amateur

Here is a fair specimen of the skill of the modern dramatizers!

A child could do better. A theatrical baby could put *Jocelyn* and *Percy* in a boat and let them appear to row past a panorama. But why represent the journey at all? Of what possible interest is it to know that the hero and heroine passed such fields, woods and water on their way home? The reason is that the unskilled dramatizer had to have two scenes to his act, and wanted to fill up the time while the second scene was being set.

The last act is in three scenes—the hold of a ship, “The George”; the cabin of “The George” and the deck of “The George.” Think of that as a dramatic method of telling a story!

I am not finding fault with Mr. Boddington; the gossips say that his original work has been tampered with and altered; but whoever is responsible for such slovenly construction should be dragged to the light and adequately punished.

This botching is not playwriting. The performance at the Knickerbocker is no more like a play than a pig is like a bird of paradise.

I admit that there are others. “When Knighthood Was in Flower,” at the Criterion, has the rickets; “Janice Meredith” limped away from Wallack’s, stringhalted; but these two dramatizations might have been made by Sardou or Pinero when compared with “To Have and To Hold,” which is the worst constructed work that I have ever seen acted.

Yet the manager assures me that it is a popular success, and is drawing close to the large financial records of Sir Henry Irving and Maude Adams.

How do I explain that? I do not explain it. After fifty years of experience in connection with theaters I have ceased to try to explain anything theatrical.

But do not smile superior. The theater is not exceptional in its inexplicability. Ask an expert to explain the vagaries of speculation in Wall street, and he will reply as I do.

If good plays always drew good houses and bad plays bad houses, just as certainly as twice 1 are 2, both management and criticism would be so easy that we should have a theater on every corner and a critic in every newspaper office.

As a rule, there is absolutely no relation between the technical quality of the play on the stage and the amount of the receipts in the box-office. Some of the most poorly constructed plays have drawn large amounts of money for a while, and some of the best constructed plays have failed. But this is no reason why we should deliberately approve bad work or refrain from pointing out its deficiencies. Every now and then an ignorant fellow buys a lottery ticket and draws a prize. Shall we argue, therefore, that the royal road to wealth is to remain ignorant and buy lottery tickets? The theater is a lottery, and the best playwright does not always win the prize immediately. But he ought to win it, and eventually he does win it.

In “To Have and To Hold” there are several factors of success that everybody can recognize. There are the popular management and the theater that is accustomed to successes. There are the vogue of the novel and the desire to see it in dramatic form. There are the charming Isabel Irving for the men and the handsome Robert Lorraine and his romantic marriage with Julia Opp—which all the papers rehearsed—for the women. There are the generous production, the capital cast and the enthusiastic advertising. There are the colonial customs and Mr. Gros’s picturesque scenery.

But even Mr. Gros nods. Let him go in front and look at his open cabin of “The George.” One of the

characters enters through a side door. From whence? Does he come up from the sea or down from the sky? He can not come from anywhere on the ship, because, according to the painting, there is not an inch of room between the inside of the cabin and the outside of the vessel.

Perspective can not account for this lack of room, as the cabin is depicted full-fronted to the audience, and the impossibility of a passage-way can be measured at a glance.

Charles Walcot, the worthy son of a worthy actor, distinguishes himself as the Rev. *Jeremy Sparrow*; he has read the book and breathes its atmosphere. So does S. Miller Kent, as *John Rolfe*. Holbrook Blinn has to portray a futile villain in *Lord Carnal*, and does it with dignity. Throughout, the acting is much better than the lines are.

Although a number of women fill the stage in the first act, there is no female character save that played by Isabel Irving, and that one has been ruthlessly deprived of a heart. But Miss Irving is so charming in appearance, voice and manner that the usual contrasted feminine characters are not missed.

\* \* \*

Impresario Grau, although relieved for the present of the cares of Covent Garden, London, has so much to engross every minute of his time that he can not attend personally to the details of the four or five operas a week that he has been presenting at the Metropolitan. We have to thank him, this season, for two new works, “*Tosca*” and “*La Boheme*,” and for elaborate revivals of old favorites and of “*Der Ring*.”

He leaves the details to Frank Rego, his stage-manager, and Messrs. W. Parry and Paul Schumann, his stage-directors.

Herr Schumann has special charge of the German operas. I hold that no one who has not been to Bayreuth and studied the presentations there ought to stage-manage the Wagner operas here. Let us take it for granted that Herr Schumann has been to Bayreuth; but there is no evidence of it in the stage-management of “*Gotterdammerung*.”

Whenever *Brünnhilde* appears her mystical fire shows up the scenery, instead of lighting up the scene. This is a defect that an artist could correct in ten minutes by rearranging the lights.

In the last act there are unauthorized departures from the text of the libretto. *Brünnhilde* leads her horse off the stage, instead of leaping with him into the fire. The rising of the Rhine that overwhelms the burning Walhalla and submerges the House of *Hagen* is conspicuous by its absence.

The Rev. H. R. Haweis saw and heard “*Gotterdammerung*” performed under Wagner’s direction, and he says emphatically that the Rhine overflowed the stage to the footlights and that the inundation was a magnificent effect.

Why can not we have it here? It is inexpensive and can be readily produced.

An editorial authority recently assured us that the musical critics are not sent to the Metropolitan to criticise the music, the singing or the scenery, but to get the names and describe the dresses of the women in the boxes and stalls.

Send the dramatic critics, then; for “*Der Ring*” operas are music-dramas and depend almost as much upon their dramatic acting and accessories as upon the singing and the orchestra.

INVENTION is one of the great marks of genius, but if we consult experience, we shall find that it is by being conversant with the inventions of others that we learn to invent, as by reading the thoughts of others we learn to think.—*Sir Joshua Reynolds*.



### PAINTING IN WATER-COLORS

THE SPONGE; BLOTTING-PAPER; INDIA-RUBBER; SAND-PAPER; ERASER; CHAMOIS; SUGAR; GUM; OX-GALL

To know how to use the sponge is not without importance for the water-colorist; for it is almost impossible even for the most skillful to succeed at once, without a fault, in any kind of water-color. That may happen perhaps once in ten times; usually some part or parts will be found which are out of keeping with the rest or not sufficiently correct in form or in color. These parts can not always be modified by additional work, which results too often in heavy and discolored patches. It is safer to wash out the part to be corrected with the sponge and recommence from the white paper.

A small, soft, oval sponge is used for this purpose. It must be well washed to free it completely from grains of sand, which would scratch the paper. Moistened moderately with pure water it is passed several times over the part to be corrected until the color is all taken

up, or only a slight tint left. If the surface of the paper should rub up a little it can be restored by using a burnisher. But this is not the only use which may be made of the sponge. In the hand of a practiced water-color painter it can be made to do all that the rubber or bread-pith can do for a draughtsman, and more. Should a sky be too strong for the foreground, the sponge, lightly used, will tone it down. Should a background stand out too much, the sponge merely brushed across it will reduce it to its place. Should these processes cause a little pool of brownish color to form above the part of the drawing not acted on, the water from a hydrant will wash it off without disturbing the successful parts of the design.

In case the part to be redrawn is an object in the foreground, say a rock, a tree-trunk or a building, one may proceed as follows: Take a sheet of well-sized paper (heavy writing-paper will do) and, after tracing on it the outline of the object, cut it out with a sharp pen-knife. Lay this over the drawing so that all of it except the part to be operated on is covered, and by keep-



ing the overlay firmly pressed down with the fingers, one may sponge away vigorously until the white paper reappears where required without running any risk of soiling the most delicate tints in its neighborhood.

When one would take out the color from a very small space only, the sponge already figured may prove too large for efficient use. One may make for himself for use on such occasions a sponge eraser. An old tooth-brush will serve for a handle. Cut the bristles down to the height of the eighteenth of an inch or so, and lay your piece of sponge over them. Fasten it with a needle and waxed thread, running the thread about the handle firmly. Then cut your sponge to shape with a sharp pair of scissors. With this little instrument it is quite easy to soften or take out lights from the foliage of a tree, from near herbage and in other places where the ordinary sponge would remove more than might be necessary. A still smaller morsel of sponge, cut round or pointed, and fixed in a reed or quill, will be found useful for very minute work of the sort.

Other means for taking out lights are India-rubber, sand-paper and the eraser. They are to be used with caution and moderation, because they destroy (the two latter particularly) the surface of the paper. The India-rubber is to be used like the sponge, over a surface previously moistened and partially dried with blotting-paper. In this way it completely takes away the color. It may also be used lightly over the dry color, with the result of rendering it lighter and bringing out the grain of the paper. Sand-paper can be used for this latter purpose with greater effect; but as it scratches the paper, any color put on over it is apt to run into the scratches, making dark, irregular lines. This effect may be of service in rough walls, rocks and the like; but the sand-paper should not be resorted to, as a rule, if any of the above means will do. The same may be said of the eraser which, nevertheless, is an extremely useful instrument. It is made in various shades; one especially has a blade like that in a sailor's clasp-knife and a handle in ivory, flattened at the end to serve as a burnisher. The lines of light in smoothly flowing water, high lights in foliage or herbage and a hundred other details of the sort may be taken out with the eraser quickly and with great precision of form. This last is the principal argument in its favor, all other means of taking out lines giving, in comparison, but vague and indeterminate form. But it can be used only at the last, and with great care, for the surface disturbed by it can not again be painted on unless it is burnished down; and even then it needs great skill to work over a spot once touched by the eraser. The heavier grades of Whatman paper are the only ones that can be worked upon to advantage in this way. The burnisher may be used to reduce parts of a very coarse-grained paper to a finer texture, as, for example, the sky and distance of a drawing, before beginning the painting. This treatment necessarily results in a difference of the textures of the parts so burnished smooth, which may be taken advantage of by the painter.

Blotting paper is also of the greatest utility to the water-colorist. In the first place, it serves when laid under the drawing paper and wetted from time to time to keep the latter moist as long as may be desired. It can be used for modeling a sky, laying first a strong tint over the whole of a cloud, for instance, and then taking up more or less of the color with a little roll of blotting paper, on the side toward the light. As often as the roll of blotting paper becomes discolored it is thrown away and a fresh one made, so that a whole sky can be modeled in this way in a very short time. If one sees at once that one has laid the wrong tone, it can be taken up with blotting paper before it has time to dry.

The chamois skin is particularly useful for going over

a drawing after it has become dry. If a tint should then appear too dark the form may be gone over with a brush and clean water, and with the chamois made into a little roll at the end of the finger it is to be tapped upon until it is paled sufficiently. The process may be kept up until the paper is restored to its original whiteness. The color can be taken up more quickly by adding a little gum-arabic to the water with which it is moistened. The chamois should not be used on a very wet surface, because it tends to spread the water over the edges of the place on which it was laid; but all risk of this can be obviated by first absorbing the needless moisture with the blotting paper before tapping the place with the chamois skin. The sky or water in a very large water-color can be modeled quickly by using a roll of chamois skin. Pressed a little unequally on the moistened drawing, it will take up more or less color according to the pressure, and if the sky has been laid in with a good strong wash of color to begin with, a whole cloud landscape may be indicated in a few movements. It offers an excellent means for rapid impressions when sketching cloud effects.

Some painters add a few drops of gum-arabic to the water, with which they paint, to give a certain transparency and intensity to the tones. This means should be restricted to the very dark parts of the picture, where it helps to keep the various tones distinct and prevents them being lost in a general dark tint. The lights of a water-color should always be *mat*. To make the color "take" on the heavy papers, which sometimes refuse it, it is well to add a lump or two of loaf sugar to the water, or a few drops of ox-gall dissolved in water.

At certain points in the progress of the work, when a new series of operations is to be begun, it will be necessary to dry the paper thoroughly. In sketching, one depends on the sun for this service; but in the studies the flame of a clear fire, of a spirit lamp or of a newspaper rolled up into a sort of torch may be resorted to. The drawing should be held over it at some little distance, and should be passed continually from side to side to prevent scorching of the paper.

In modeling, it is constantly necessary to reserve certain portions of the space for the high lights, and again, when posing the darker shades, for the reflections. This is an excellent practice even in commencing a work which is to be finished in gouache, and it may be said to be the basis of all transparent water-color work. The modeling may be done with flat tints or with blended tints; commonly the first are used at the beginning of a work, the second in finishing it. In laying a flat tint, one proceeds as above described with a dull brush, leading the little pool of color on the paper evenly and lightly from left to right, downward, until the space required is covered by it. At the bottom, the superabundance of color is taken up with a nearly dry brush, and the tint is allowed to dry before posing another either over or beside it. The tint may appear very uneven immediately after having been laid, because some parts have dried, while others have not; but when all is dry it will appear more even and, at any rate, it should never be retouched until quite dry. A blended tint, however, may be worked into a great deal while wet, for its object is to offer a gradation from one tone to another, or from one shade to a lighter or darker, and evenness is not desirable. It is, as will readily be perceived, very useful to moisten the paper before laying such a tint. Gradations of intensity—that is to say, from dark to light, are had by the simple addition of water either with the same brush, or when the change is to be more sudden, with another brush, kept clean, but fixed for convenience at the other end of the same handle. The clear water may also be put on first and the color laid into it afterward at the point where the tone is to be most intense.



### PAINTING IN WATER-COLORS

THE SPONGE; BLOTTING-PAPER; INDIA-RUBBER; SAND-PAPER; ERASER; CHAMOIS; SUGAR; GUM; OX-GALL

To know how to use the sponge is not without importance for the water-colorist; for it is almost impossible even for the most skillful to succeed at once, without a fault, in any kind of water-color. That may happen perhaps once in ten times; usually some part or parts will be found which are out of keeping with the rest or not sufficiently correct in form or in color. These parts can not always be modified by additional work, which results too often in heavy and discolored patches. It is safer to wash out the part to be corrected with the sponge and recommence from the white paper.

A small, soft, oval sponge is used for this purpose. It must be well washed to free it completely from grains of sand, which would scratch the paper. Moistened moderately with pure water it is passed several times over the part to be corrected until the color is all taken

up, or only a slight tint left. If the surface of the paper should rub up a little it can be restored by using a burnisher. But this is not the only use which may be made of the sponge. In the hand of a practiced water-color painter it can be made to do all that the rubber or bread-pith can do for a draughtsman, and more. Should a sky be too strong for the foreground, the sponge, lightly used, will tone it down. Should a background stand out too much, the sponge merely brushed across it will reduce it to its place. Should these processes cause a little pool of brownish color to form above the part of the drawing not acted on, the water from a hydrant will wash it off without disturbing the successful parts of the design.

In case the part to be redrawn is an object in the foreground, say a rock, a tree-trunk or a building, one may proceed as follows: Take a sheet of well-sized paper (heavy writing-paper will do) and, after tracing on it the outline of the object, cut it out with a sharp pen-knife. Lay this over the drawing so that all of it except the part to be operated on is covered, and by keep-



ing the overlay firmly pressed down with the fingers, one may sponge away vigorously until the white paper reappears where required without running any risk of soiling the most delicate tints in its neighborhood.

When one would take out the color from a very small space only, the sponge already figured may prove too large for efficient use. One may make for himself for use on such occasions a sponge eraser. An old toothbrush will serve for a handle. Cut the bristles down to the height of the eighteenth of an inch or so, and lay your piece of sponge over them. Fasten it with a needle and waxed thread, running the thread about the handle firmly. Then cut your sponge to shape with a sharp pair of scissors. With this little instrument it is quite easy to soften or take out lights from the foliage of a tree, from near herbage and in other places where the ordinary sponge would remove more than might be necessary. A still smaller morsel of sponge, cut round or pointed, and fixed in a reed or quill, will be found useful for very minute work of the sort.

Other means for taking out lights are India-rubber, sand-paper and the eraser. They are to be used with caution and moderation, because they destroy (the two latter particularly) the surface of the paper. The India-rubber is to be used like the sponge, over a surface previously moistened and partially dried with blotting-paper. In this way it completely takes away the color. It may also be used lightly over the dry color, with the result of rendering it lighter and bringing out the grain of the paper. Sand-paper can be used for this latter purpose with greater effect; but as it scratches the paper, any color put on over it is apt to run into the scratches, making dark, irregular lines. This effect may be of service in rough walls, rocks and the like; but the sand-paper should not be resorted to, as a rule, if any of the above means will do. The same may be said of the eraser which, nevertheless, is an extremely useful instrument. It is made in various shades; one especially has a blade like that in a sailor's clasp-knife and a handle in ivory, flattened at the end to serve as a burnisher. The lines of light in smoothly flowing water, high lights in foliage or herbage and a hundred other details of the sort may be taken out with the eraser quickly and with great precision of form. This last is the principal argument in its favor, all other means of taking out lines giving, in comparison, but vague and indeterminate form. But it can be used only at the last, and with great care, for the surface disturbed by it can not again be painted on unless it is burnished down; and even then it needs great skill to work over a spot once touched by the eraser. The heavier grades of Whatman paper are the only ones that can be worked upon to advantage in this way. The burnisher may be used to reduce parts of a very coarse-grained paper to a finer texture, as, for example, the sky and distance of a drawing, before beginning the painting. This treatment necessarily results in a difference of the textures of the parts so burnished smooth, which may be taken advantage of by the painter.

Blotting paper is also of the greatest utility to the water-colorist. In the first place, it serves when laid under the drawing paper and wetted from time to time to keep the latter moist as long as may be desired. It can be used for modeling a sky, laying first a strong tint over the whole of a cloud, for instance, and then taking up more or less of the color with a little roll of blotting paper, on the side toward the light. As often as the roll of blotting paper becomes discolored it is thrown away and a fresh one made, so that a whole sky can be modeled in this way in a very short time. If one sees at once that one has laid the wrong tone, it can be taken up with blotting paper before it has time to dry.

The chamois skin is particularly useful for going over

a drawing after it has become dry. If a tint should then appear too dark the form may be gone over with a brush and clean water, and with the chamois made into a little roll at the end of the finger it is to be tapped upon until it is paled sufficiently. The process may be kept up until the paper is restored to its original whiteness. The color can be taken up more quickly by adding a little gum-arabic to the water with which it is moistened. The chamois should not be used on a very wet surface, because it tends to spread the water over the edges of the place on which it was laid; but all risk of this can be obviated by first absorbing the needless moisture with the blotting paper before tapping the place with the chamois skin. The sky or water in a very large water-color can be modeled quickly by using a roll of chamois skin. Pressed a little unequally on the moistened drawing, it will take up more or less color according to the pressure, and if the sky has been laid in with a good strong wash of color to begin with, a whole cloud landscape may be indicated in a few movements. It offers an excellent means for rapid impressions when sketching cloud effects.

Some painters add a few drops of gum-arabic to the water, with which they paint, to give a certain transparency and intensity to the tones. This means should be restricted to the very dark parts of the picture, where it helps to keep the various tones distinct and prevents them being lost in a general dark tint. The lights of a water-color should always be *mat*. To make the color "take" on the heavy papers, which sometimes refuse it, it is well to add a lump or two of loaf sugar to the water, or a few drops of ox-gall dissolved in water.

At certain points in the progress of the work, when a new series of operations is to be begun, it will be necessary to dry the paper thoroughly. In sketching, one depends on the sun for this service; but in the studies the flame of a clear fire, of a spirit lamp or of a newspaper rolled up into a sort of torch may be resorted to. The drawing should be held over it at some little distance, and should be passed continually from side to side to prevent scorching of the paper.

In modeling, it is constantly necessary to reserve certain portions of the space for the high lights, and again, when posing the darker shades, for the reflections. This is an excellent practice even in commencing a work which is to be finished in gouache, and it may be said to be the basis of all transparent water-color work. The modeling may be done with flat tints or with blended tints; commonly the first are used at the beginning of a work, the second in finishing it. In laying a flat tint, one proceeds as above described with a dull brush, leading the little pool of color on the paper evenly and lightly from left to right, downward, until the space required is covered by it. At the bottom, the superabundance of color is taken up with a nearly dry brush, and the tint is allowed to dry before posing another either over or beside it. The tint may appear very uneven immediately after having been laid, because some parts have dried, while others have not; but when all is dry it will appear more even and, at any rate, it should never be retouched until quite dry. A blended tint, however, may be worked into a great deal while wet, for its object is to offer a gradation from one tone to another, or from one shade to a lighter or darker, and evenness is not desirable. It is, as will readily be perceived, very useful to moisten the paper before laying such a tint. Gradations of intensity—that is to say, from dark to light, are had by the simple addition of water either with the same brush, or when the change is to be more sudden, with another brush, kept clean, but fixed for convenience at the other end of the same handle. The clear water may also be put on first and the color laid into it afterward at the point where the tone is to be most intense.

MODELLING IN CLAY



HIS is one of the most delightful and fascinating branches of art-work, as it is one of the most satisfactory in its tangible results; and though we may not all attain to the heights of a Pissaro, or a Ghiberti, progress in it is very readily discernible, and therefore generally very rapid.

A previous knowledge of drawing is, of course, of immense advantage to those who take up the study; just as, in perhaps a yet higher degree, a previous knowledge of modeling is of advantage to beginners in drawing.

To advanced students such interesting studies are open as copies of antique busts and statues, anatomical renderings of the same, portraits from the life, renderings in relief

of photos and engravings (such as Bartolozzi's Cupid-subjects), original designs for friezes, etc., while without any great proficiency in drawing, many charming objects may be added to the store of the lover of bric-à-brac.

Some of the quaint examples of archaic sculpture to be seen in an ancient cathedral or foreign palace, a Saxon font, a Tudor tomb, a Venetian well, a Roman lamp, or any interesting curiosity in our museums, may be modelled in miniature and serve a practical purpose, as an ink-stand, box, candle-stick, etc. Cache-pots for flowers, garden grottoes and urns may be made of terra-cotta and ornamented with original designs, grotesque heads, gargoyles, arabesques, etc.

Enough has been said as to the possibilities of the art, and now to the practicalities!

Scarcely any outfit is necessary, beyond a lump of clay and one's own ten fingers. The writer has seen a life-study on which an ivory nail-cleaner, and a steel pen were the only tools used. However, some additional contrivances may increase convenience and expedition. The ordinary furniture of a modelling-studio comprises some long deal tables, on which extra stout drawing boards lie, tilted on wooden blocks; some large, strong easels (adapted to support relief-work in a vertical position), some deal stands about 4 to 4½ ft. high for posing statuettes, etc., a deal, zinc-lined, covered sink, or box on legs, for containing wet clay, a similar one for the red clay (which has to be kept separate, as do the

materials used with it, on account of its staining); rulers, T-squares, plumb-lines, compasses, etc., and for tools, wooden, iron, or ivory instruments, curved, pointed, serrated—according to their use, scooping, indenting, scratching, smoothing. The best for most purposes imitate the human thumb in miniature. Many artists prefer making their own tools to using the conventional trade-articles.

The best boards for relief-work have a raised edge or frame bordering them.

The ordinary modelling clay is of a pleasant gray color when damp; but when quite dry, and when fired, is a dead white, which is not generally liked. It may be tinted by being thoroughly mixed with a little coloring matter (ochre, coffee liquid, red clay, etc.) before working, or by having a coating of some terra-cotta or buff wash, after firing; but preferably one would model in the natural red clay, if the terra-cotta effect was desired. The red clays can be obtained from any of the art material dealers.

The ordinary clay is not only less expensive, but is more agreeable to work in, the values being more appreciable in its gray tones, and the touches more crisp and characteristic than in the smooth, putty-like red clay.

The clay comes in tin cans, and must be kept as moist as is consistent with handling; that is, if a pinch be taken up in the fingers and applied to the mass, it should adhere to the mass and leave the fingers clean. A small quantity at a time should therefore be placed on the working-board, and to this, a damp sponge may occasionally be applied, to prevent its drying; if kept constantly moist, it will be fit for use after any length of time.

There is no waste of material; if the stock of clay gets a little too dry, prick it all over till like a sponge, and wrap it in a cloth wetted sufficiently to supply the needed amount of moisture; or if still dryer, or in too large quantity for such treatment, chop and knead it into a paste with a little water, pressing out all lumps; it is easier to do this if the clay has been previously broken into fragments and left with a little water for several hours. In this way also utilize the pellets and scrapings left over from work, and break up any studies not worth preserving.

If the stock of clay be allowed to dry completely (white dry) it may easily be utilized again, for on putting the fragments into (any quantity of) water, they fall into powder and sink to the bottom, as a paste. The water is then poured off, and the clay dried (before fire, or in air) until firm enough for use.

Studies in clay should be kept constantly damp until quite completed.

(1). Because as clay shrinks or contracts in drying, wet clay must not be superimposed upon dry, for fear of drawing and cracking it.

(2). Because in large, thin layers of clay, like the grounds for reliefs, etc., some parts may adhere to the board and some not, and the uneven contraction in drying would cause warping and cracking.

(N. B. To avoid this in the case of reliefs, it is sufficient while working on them, to lay wet cloth round the edges of the ground.)

To keep studies damp, lay over them a piece of cotton or linen fabric, wetted, and over that a piece of house-flannel also wetted (flannel retains moisture long, but is too fluffy to touch the clay), or a piece of mackintosh, to prevent evaporation. If there is danger of crushing surface modelling with the weight of the cloths, make a frame of copper wire to arch over the object, and spread the cloths over that.

(N. B. Not iron wire, as the rust would drop on the clay, and leave a red stain that would be only the brighter for firing.)



If the model has been allowed to get too dry lay the wooden board on which it rests in a sink of water nearly up to level of top of board, or, lay the clay-work upon a slab of plaster of Paris, previously saturated in water to its utmost limits of absorption (*i.e.* till bubbles cease to rise from plaster).

Place the cast or other object to be copied, in a fixed position, and have a fixed point of view for copying it, but frequently walk round and examine the object from other points of view.

The golden rule in modelling is "build up." Do not carve down; you are not concerned with stone or wood. Starting from the board (wetted) apply pinches of clay till a height or projection is attained equal to that of certain salient or elevated points in the copy.

Press every pinch firmly and closely down so that it adheres everywhere, or (if the study is to be fired when complete) the result may be unsatisfactory or even utter failure.

Measure frequently with calipers or compasses, to ensure the correct distance from ground and from each other of such salient points. In modelling it is not only permissible, but desirable and lawful to use mechanical measurements, scale, plumb-line, etc.—every precaution possible to insure accuracy.

Do not make your model *quite* as large or prominent as the copy at first, but allow for a superficial layer of detailed surface. "Block in" or "mass in" general form first.

Do not knead or roll about pellets of clay while deliberating, but apply a small pinch directly from the lump, pressing down the edges of the pinch upon the previous work.

In anatomical or any figure-work it is well to shape this pinch somewhat, according to the shape of the tendon or muscle to be represented, before laying it on.

The model need not be *solid*, to fire well. When nearly dry, cut out from the inside or back of model the central bulk of clay. The model is frequently built up upon a roll of paper or block of wood, afterward withdrawn before firing.

In treating the human figure it is excellent practice to build up anatomically, forming bones, muscles, etc., in proper order.

The model should not be pressed by warm hands so as to produce a glazed appearance or glare on the surface; but this may be removed by dabbing over the surface with a lump of clay shaped like one's thumb.

To give softness, and at the same time a certain fine texture to flesh, touch lightly over the clay with a damp sponge.

Very wet clay called "slip clay" is used for filling, smoothing and finishing up surface forms, sometimes painted over surface with a soft brush.

A small pinch of wet clay may be pulled between thumb and finger till it leaves a rough, prickly coating on the finger; this can be applied to any surface that is too smooth, to give a pebbly or prickly texture. The effect of hair is produced by a serrated-edged tool, or by scratching with point.

The eyes are built up into the eye-sockets, a deep round puncture representing dark iris, and a spike of clay, partially occupying this cavity, the high-light.

Real objects, such as agricultural implements, weapons, harness, etc., may be introduced, washed over with a coating of clay, but not for firing.

### NOTES ON CHARCOAL DRAWING

FOR sketching in black and white there is no drawing medium to equal charcoal. It works rapidly, and its effects can be made very telling. A coarse, thick outline must always be avoided; to insure a fine one, begin by getting the best charcoal obtainable. Vine

charcoal has the finest grain. There is little difference in the respective prices, but the quality varies greatly; therefore be particular in your choice. A great deal depends on the way in which the charcoal is cut. It is hopeless to bring it to a fine point, as the point will crumble and disappear with a few strokes, but if cut flat like a chisel, you can draw lines as fine as can be wished for with the greatest ease, and your piece of charcoal will last much longer than when pointed. Shade your study slightly with hatched lines, indicating very carefully the salient points rather than modeling them up. Practice of this kind is a good preparation for future work in illustrating. The rough side of crayon and charcoal paper is the one intended for use; the same rule applies to drawing-paper, unless intended for pen-and-ink work, when the smooth surface should be selected.

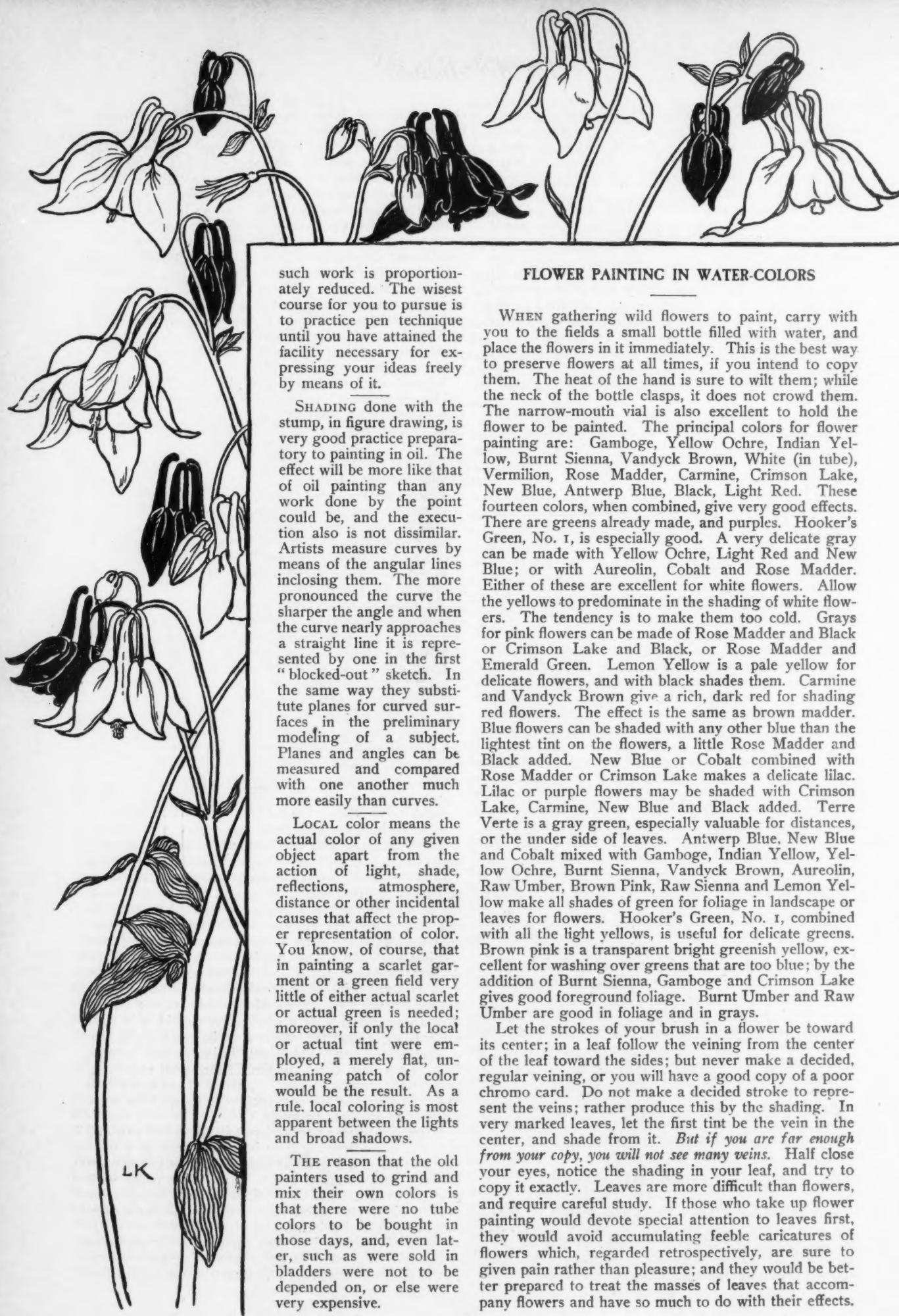
A good way to fix a charcoal drawing is in the old fashion, from behind. Stretch the paper on a frame and apply a very weak solution of gum-lac in spirits of wine, the color of pale sherry, and perfectly fluid, so as to enter easily the pores of the paper. Atomizers are used to throw the "fixative" in a jet of very fine spray upon the face of the drawing, but the result is seldom satisfactory. The artist Saroni, who was an expert in charcoal, used a flat pan full of milk, through which he rapidly passed his large drawings and then hung them up by the corners to dry; but it would be risky for an inexperienced hand to try this method.

When the crayon paper has become softened in spots by mould, it is impossible to restore it; if there is only a slight stain on the surface the defaced spot may be restored in the following manner: Press with a hot iron the wrong side of the paper until the dampness is dried out, then retouch carefully on the right side with a pointed crayon, stippling with great delicacy until the correct tone is restored. A little Chinese White may cover up black spots upon the paper, and, when dry, take the pointed crayon and carefully stipple over the white until you have matched the surrounding tint. This is a difficult piece of work and should be done only by a person who understands the use of crayons.

### DRAWING FOR "PROCESS" REPRODUCTION

A CHARCOAL sketch can be used for reproduction if made on ribbed or other rough-surfaced paper with a "tooth" to it. Charcoal drawings reproduce best when subjected to great reduction in size, but the fine work put in with the stump is generally lost. Publishers do not like to take the risk of experimenting with charcoal drawings, for there is no certainty of the plates coming out right. They prefer simple pen drawings. At best, reproductions from charcoal work can only be used with fine printing on good calendered paper. For newspaper use they are valueless. As a rule, a sketch or drawing intended for magazine use should be at least a third larger than the size it is to be when published. A sketch in oil or monochrome in body-color is often from two to four times the size of the wood engraving to be made from it, it being "photographed down" on to the wood-block, the engraver working with the large original before him as a guide.

Many illustrators use lead-pencil instead of pen and ink, and if the drawing is to be well printed in a first-rate magazine, it is quite as acceptable. The pencil must be very soft. Almost any kind of white paper with a slight "tooth" will do to draw on. A lithographic crayon also gives good results under the same conditions of careful printing and good paper. But, as in the case of charcoal drawings, the cost to the publisher is much greater than that of reproducing a plain pen-drawing, and therefore the chance of your selling him



such work is proportionately reduced. The wisest course for you to pursue is to practice pen technique until you have attained the facility necessary for expressing your ideas freely by means of it.

SHADING done with the stump, in figure drawing, is very good practice preparatory to painting in oil. The effect will be more like that of oil painting than any work done by the point could be, and the execution also is not dissimilar. Artists measure curves by means of the angular lines inclosing them. The more pronounced the curve the sharper the angle and when the curve nearly approaches a straight line it is represented by one in the first "blocked-out" sketch. In the same way they substitute planes for curved surfaces in the preliminary modeling of a subject. Planes and angles can be measured and compared with one another much more easily than curves.

LOCAL color means the actual color of any given object apart from the action of light, shade, reflections, atmosphere, distance or other incidental causes that affect the proper representation of color. You know, of course, that in painting a scarlet garment or a green field very little of either actual scarlet or actual green is needed; moreover, if only the local or actual tint were employed, a merely flat, unmeaning patch of color would be the result. As a rule, local coloring is most apparent between the lights and broad shadows.

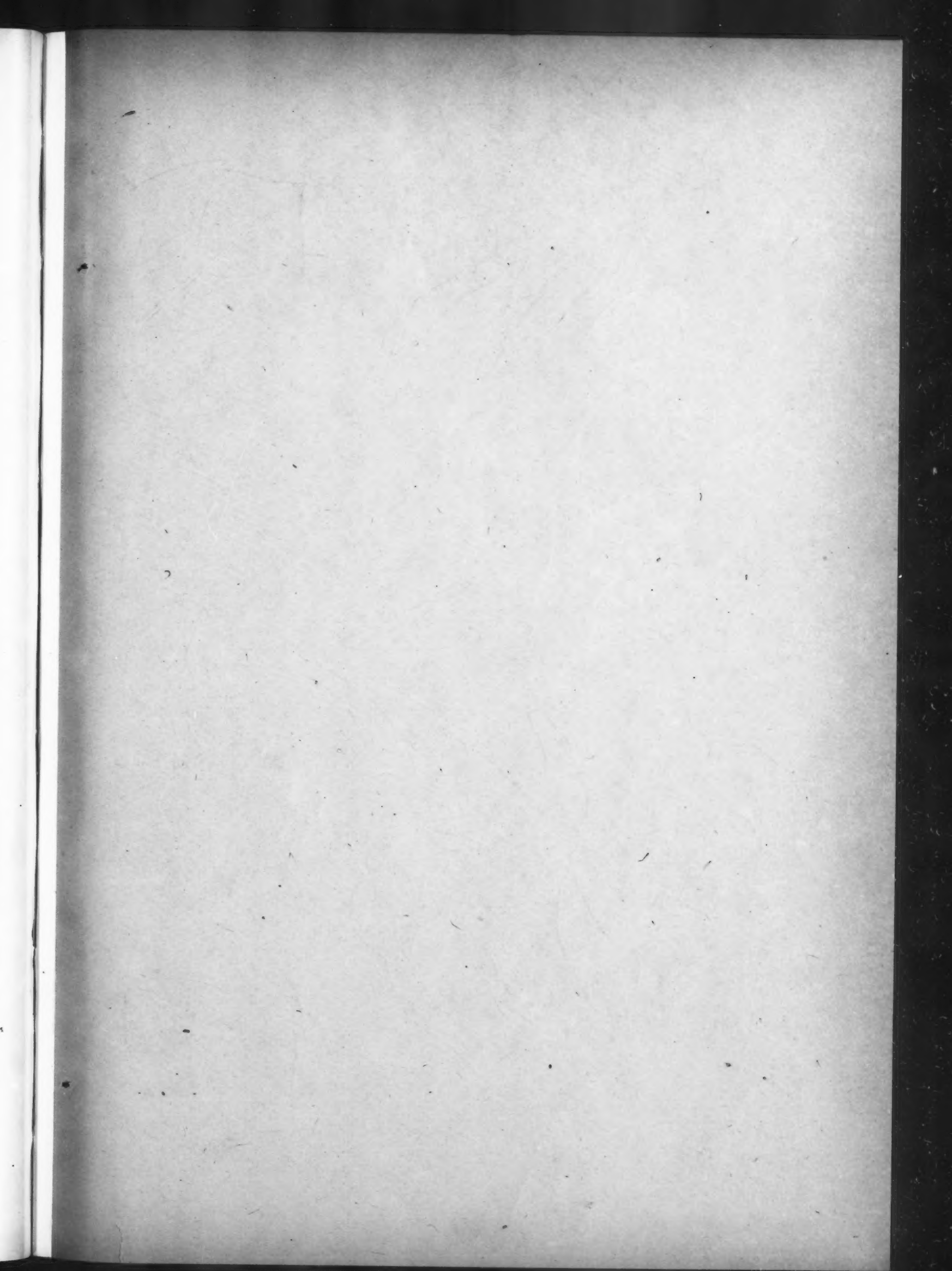
THE reason that the old painters used to grind and mix their own colors is that there were no tube colors to be bought in those days, and, even later, such as were sold in bladders were not to be depended on, or else were very expensive.

## FLOWER PAINTING IN WATER-COLORS

WHEN gathering wild flowers to paint, carry with you to the fields a small bottle filled with water, and place the flowers in it immediately. This is the best way to preserve flowers at all times, if you intend to copy them. The heat of the hand is sure to wilt them; while the neck of the bottle clasps, it does not crowd them. The narrow-mouth vial is also excellent to hold the flower to be painted. The principal colors for flower painting are: Gamboge, Yellow Ochre, Indian Yellow, Burnt Sienna, Vandyck Brown, White (in tube), Vermilion, Rose Madder, Carmine, Crimson Lake, New Blue, Antwerp Blue, Black, Light Red. These fourteen colors, when combined, give very good effects. There are greens already made, and purples. Hooker's Green, No. 1, is especially good. A very delicate gray can be made with Yellow Ochre, Light Red and New Blue; or with Aureolin, Cobalt and Rose Madder. Either of these are excellent for white flowers. Allow the yellows to predominate in the shading of white flowers. The tendency is to make them too cold. Grays for pink flowers can be made of Rose Madder and Black or Crimson Lake and Black, or Rose Madder and Emerald Green. Lemon Yellow is a pale yellow for delicate flowers, and with black shades them. Carmine and Vandyck Brown give a rich, dark red for shading red flowers. The effect is the same as brown madder. Blue flowers can be shaded with any other blue than the lightest tint on the flowers, a little Rose Madder and Black added. New Blue or Cobalt combined with Rose Madder or Crimson Lake makes a delicate lilac. Lilac or purple flowers may be shaded with Crimson Lake, Carmine, New Blue and Black added. Terre Verte is a gray green, especially valuable for distances, or the under side of leaves. Antwerp Blue, New Blue and Cobalt mixed with Gamboge, Indian Yellow, Yellow Ochre, Burnt Sienna, Vandyck Brown, Aureolin, Raw Umber, Brown Pink, Raw Sienna and Lemon Yellow make all shades of green for foliage in landscape or leaves for flowers. Hooker's Green, No. 1, combined with all the light yellows, is useful for delicate greens. Brown pink is a transparent bright greenish yellow, excellent for washing over greens that are too blue; by the addition of Burnt Sienna, Gamboge and Crimson Lake gives good foreground foliage. Burnt Umber and Raw Umber are good in foliage and in grays.

Let the strokes of your brush in a flower be toward its center; in a leaf follow the veining from the center of the leaf toward the sides; but never make a decided, regular veining, or you will have a good copy of a poor chromo card. Do not make a decided stroke to represent the veins; rather produce this by the shading. In very marked leaves, let the first tint be the vein in the center, and shade from it. *But if you are far enough from your copy, you will not see many veins.* Half close your eyes, notice the shading in your leaf, and try to copy it exactly. Leaves are more difficult than flowers, and require careful study. If those who take up flower painting would devote special attention to leaves first, they would avoid accumulating feeble caricatures of flowers which, regarded retrospectively, are sure to give pain rather than pleasure; and they would be better prepared to treat the masses of leaves that accompany flowers and have so much to do with their effects.



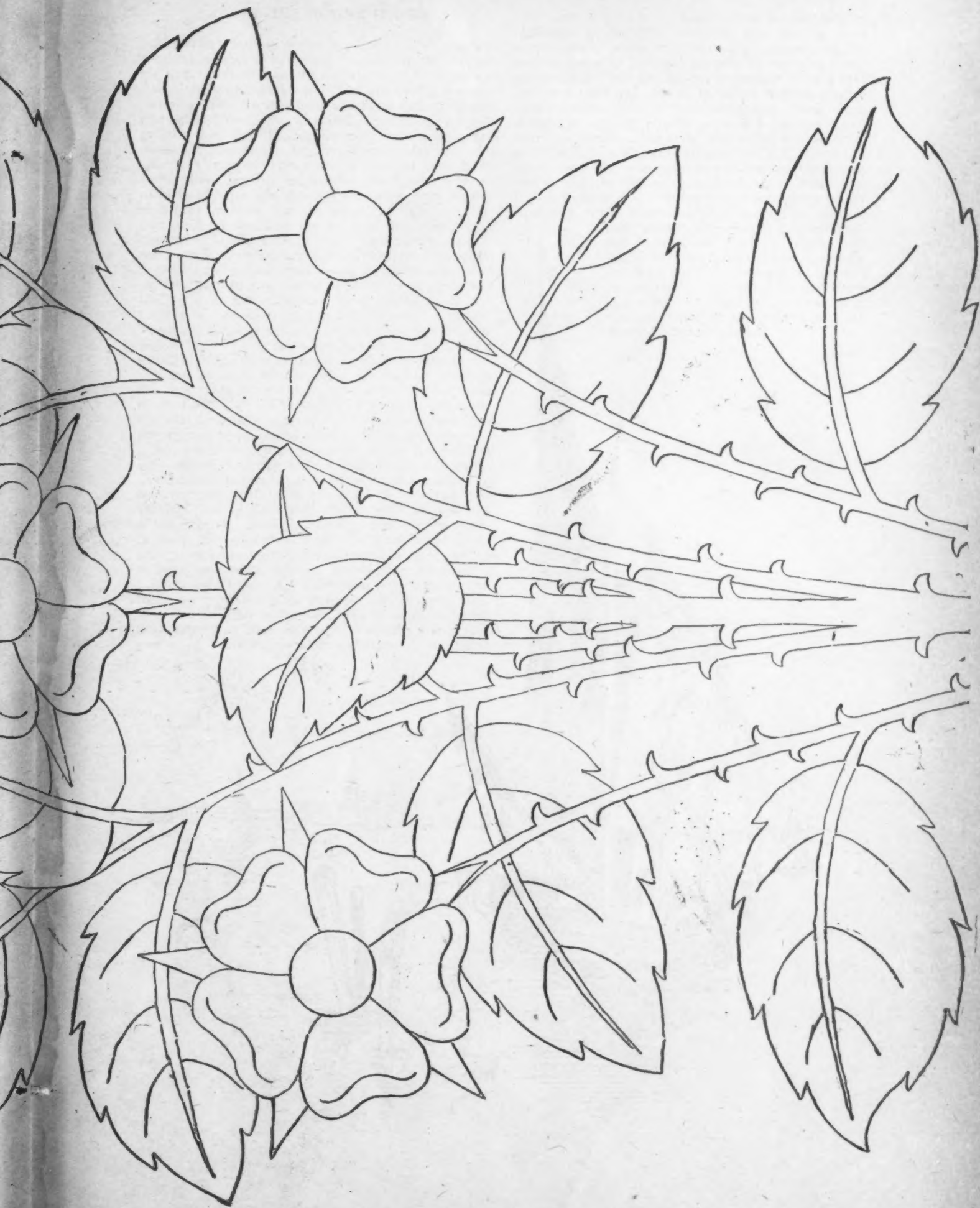


The Art Amateur

Working Designs







THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION  
PUBLISHED WEEKLY  
CHICAGO, ILL., U.S.A.  
1917

THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION  
PUBLISHED WEEKLY  
CHICAGO, ILL., U.S.A.  
1917



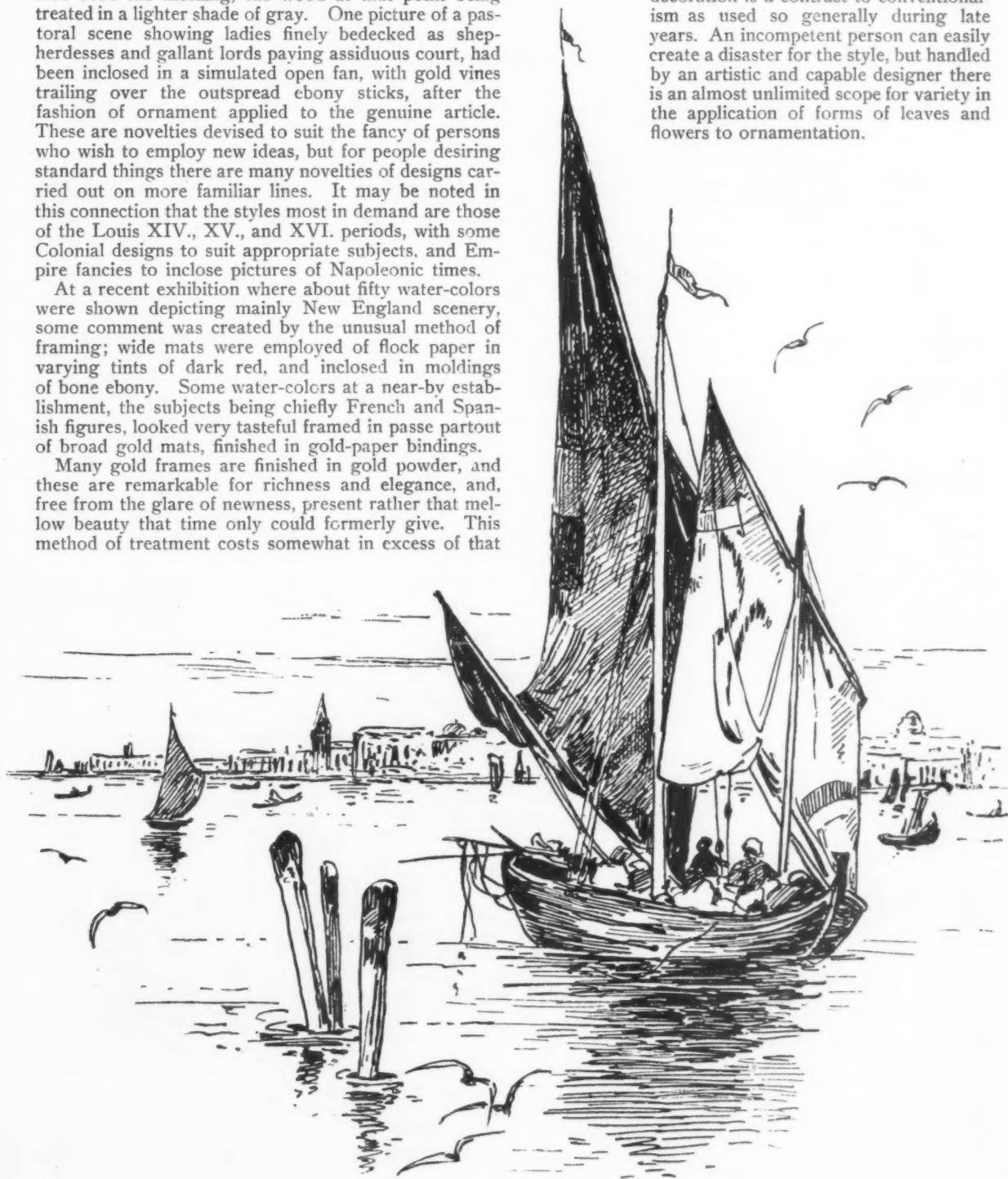
AMONG THE PICTURE FRAMES

VISITING a leading dealer in picture frames where a specialty is made in designing them to suit the subject, the writer noticed a Saint Cecilia in a frame of ecclesiastical design finished in gold leaf, and Gothic patterns inclosing some reproductions of famous cathedrals carried out in carved oak. A glade, seen through a forest growth, had the molding covered with gray-green moss, and a landscape depicting a winter day had been effectively treated with a frame covered with birch bark. Some marines in platinum prints, with a broad pathway of moonlight through the center, were framed in a gray molding, but the stretch of light was carried over the molding, the wood at that point being treated in a lighter shade of gray. One picture of a pastoral scene showing ladies finely bedecked as shepherdesses and gallant lords paying assiduous court, had been inclosed in a simulated open fan, with gold vines trailing over the outspread ebony sticks, after the fashion of ornament applied to the genuine article. These are novelties devised to suit the fancy of persons who wish to employ new ideas, but for people desiring standard things there are many novelties of designs carried out on more familiar lines. It may be noted in this connection that the styles most in demand are those of the Louis XIV., XV., and XVI. periods, with some Colonial designs to suit appropriate subjects, and Empire fancies to inclose pictures of Napoleonic times.

At a recent exhibition where about fifty water-colors were shown depicting mainly New England scenery, some comment was created by the unusual method of framing; wide mats were employed of flock paper in varying tints of dark red, and inclosed in moldings of bone ebony. Some water-colors at a near-by establishment, the subjects being chiefly French and Spanish figures, looked very tasteful framed in passe partout of broad gold mats, finished in gold-paper bindings.

Many gold frames are finished in gold powder, and these are remarkable for richness and elegance, and, free from the glare of newness, present rather that mellow beauty that time only could formerly give. This method of treatment costs somewhat in excess of that

older one of gold leaf. In a certain manufactory of high-class goods three exquisite new devices were shown; one in which an orchid design was utilized, the contour being as free and graceful as anything based on four lines could possibly be; in another the wild rose had been employed, and in the third morning glories were entwined about a rustic oval shape. These were finished in the gold powder previously mentioned and were the creations of an artist, who unites in himself the practical skill of an artist-artisan, Mr. J. C. Hensel, a young man who won particular distinction when connected with the Pennsylvania Academy of Fine Arts. It is noticeable that *l'art nouveau* is now being widely employed in the decoration of frames. This style of decoration is a contrast to conventionalism as used so generally during late years. An incompetent person can easily create a disaster for the style, but handled by an artistic and capable designer there is an almost unlimited scope for variety in the application of forms of leaves and flowers to ornamentation.



SUMMER FURNISHINGS

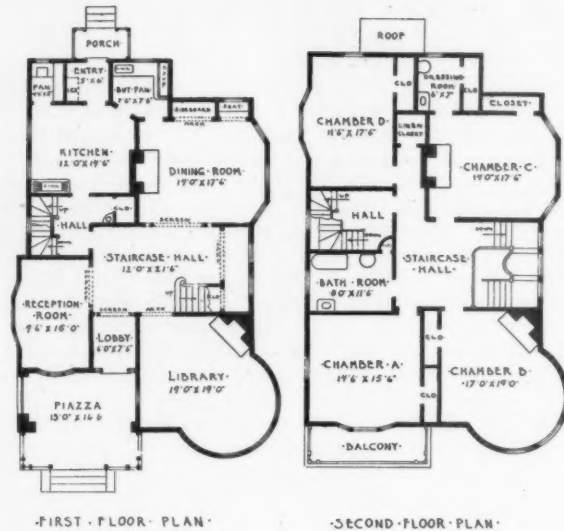
BY ADA CRISP

WHILE fashionable folks are sojourning along a southern line from Atlantic City to Palm Beach, the upholstery departments of the leading stores have begun to display a bewildering assortment of attractive goods for the country castle or cottage. Already floor coverings, wall papers, furniture, textile fabrics and verandah appointments are being marshaled into the front ranks to catch the fancy of the early customer who is preparing to unfold her summer tent.

Parquet or hardwood floors may be covered with the rich products of the Orient in rugs and carpets of priceless value, or good effects obtained by those of modest taste and moderate purse in the charming patterns developed in the fine weaves of Japanese or China matings. The cotton Japanese rugs in combinations of green and white, heliotrope and white, blue and white, rose and white, and yet further variety, are attractively shown, and for indoor or verandah floor covering the Modji rugs, a cocoa matting fabrication with geometrical designs, are durable and economical. These are to be obtained in a limited variety.

Wall hangings show flowered French cretonne which may be employed with draperies of plain colors; or plain colors in either paper or textiles may be enhanced by the figured goods. Fabrics and papers are made to exactly match, and can be employed together, enabling one to turn a room into a bower of flowers, or a vine-trellised arbor. Some new wall papers in shades of blue, pink, heliotrope, yellow, or green are printed in such a manner that they appear to be covered with plain or dotted Swiss muslin, and bear as well a seemingly embroidered figure, or lace medallion. Among the newest tints is one of pale yellow gray which is meeting with a good reception. Among the bath-room papers, with squares of twelve or more inches to represent tiling, are some in light blue or green, which display swans sailing among sedge grass, or sea-gulls skimming over foam-capped waves.

Many pieces of tufted upholstered furniture are shown, cretonne or denim covered, the framework altogether concealed, and the edges finished with fringe of



harmonizing colors. The denim used in solid colors for ottomans and tables, also, are in many cases trimmed with white gimp and fringe, which produces a dainty decorative effect in combination with old rose, Nile green, wedgwood blue or pale heliotrope. Chairs and tables in rush, prairie grass, and the ever-desirable willow retain their place in popular estimation. In this connection it might be mentioned that a manufacturer of poker-worked leather announces that he is now prepared to decorate rooms in leather completely, even to the hangings. This person argues it is not suitable to employ woven materials when chairs and seats are leather covered.

Cushions, covered with every possible textile and color, will be used as lavishly as heretofore, and verandah step seats are made up in every variety of fabric. Dealers assert that popular as hammocks always have been, this year there will be an almost limitless demand, and no end of novelties have been prepared to meet the requirements in the variety of materials, colors and prices.

For window curtains there are ruffled muslins and



HOUSE DESIGNED BY F. R. COMSTOCK





SECOND VIEW OF HOUSE DESIGNED BY F. R. COMSTOCK

bobbinets, with garnitures of lace for edging and insertion, and a large assortment of *stores bonne femme* running the whole gamut of cost from those of inexpensive production into the highest grades of *point Arabe*. Very attractive are many weaves of fancy scrim, some with patterns in color interwoven, and certainly no more charming showing of Madras was ever put on view. Every indication points to a revival in this fabric, which was once the fad of the decorator, and the new goods show tulips in natural colors in double bands, and other flowers most admirably reproduced. This material is well adapted to summer house furnishings as it gives broad color effects without increasing the weight of the fabric. One establishment is displaying it woven of silk, the ground work as fine as bolting cloth, and bearing a self colored design of deeper tone that is more opaque. The tints of maize, heliotrope, sage and Nile in which it appears are extremely lovely. Self colored broché silks make charming portières and draperies and can be used in many other ways. Linen taffeta is an attractive new fabric which appears plain and figured. This material is well worth investigation, as it is adaptable to a variety of uses; it comes in a groundwork of beige tint with combination of several colored patterns.

In French cotton tapestries some special designs for chair seats and backs are having a great sale. One handsome pattern shows a stag's head surrounded by an oak wreath with acorns. It comes in grounds of brown, green and maroon, with small leaves scattered over the surface. These are so well woven as to appear as if they were printed or painted, and for the fillings in their employment as backs and seats the goods come in plain colors bearing only patterns of leaves. Another variation in design of the same material consists of a wreath of oak leaves of smaller size and is produced in some range of choice in regard to colors. Perhaps more striking in these goods are some designs intended to present the effects of the season. In one autumnal browns are employed, and in another the bright greens of spring. These are used so as to form almost perfect representations of landscapes in

the forest of Fontainebleau, and possess the distance and atmosphere of a painting. They are devised to use in rooms of either a northern or southern exposure, for one can supply an effect of coolness, while the other will give the impression of warmth.

It is needless to say the variety of designs and colorings in French cretonnes is seemingly endless, and the writer noticed one example which represented an indescribable wealth of color in a field of summer wild flowers. The entire ground was covered with a mass of bloom, with crocus, Marguerite, corn flower and other blossoms springing up luxuriantly among grasses, and all executed in form and shading with natural fidelity. Some English printed Swiss muslins are available for many purposes now they are produced in 50-inch widths, and are procurable at so low a figure as 35 cents a yard. Cretonne taffeta silks are also woven in increased width and can be utilized for a much greater range of requirement. The buyers abroad write that there is a constantly increasing use of stripes in all grades of coverings and draperies. Many of the goods arriving are in these stripes and small floral effects; and are being used for parlor and reception rooms, and this hint is extended as a word to the wise.

#### A MODERATE COST HOUSE

A HOUSE that is attractive in design, and erected after a well-arranged and convenient plan, with all the modern conveniences and erected at a moderate cost, is attracting considerable attention from the general public, and the house we illustrate with this article embodies all of the above requirements. The underpinning of stone work above grade, partially carried up on the dining-room bay, is of rockface Portland brownstone. The remaining portions of entire exterior and roof are covered with shingles, the side walls stained a rich brown, with the roof of dark moss-green. The building covers a space on the ground, with a frontage of 36 feet and a depth of 55 feet, including the tower, whereas, the main building proper, without the bay windows, has a width of 33 x 51



feet, the cellar ceiling being 7 feet 6 inches; first story, 9 feet 6 inches, and second story, 9 feet.

The entrance lobby or vestibule has a marble mosaic floor and wainscoted with panel-quartered oak, 6 feet high. The remaining portion of the side wall is treated in oil paint of a dark-green shade. In the center of each side is modeled relief work brought out in ivory tones. A border is stenciled around each edge in dull silver. The ceiling is shaded to a center where hangs a lantern glazed with opalescent glass.

The staircase hall, which could appropriately be called a reception hall, is finished in white enamel, with the exception of the hand rail and treads of the staircase and doors, which are of mahogany. The decoration of this room is in two-toned maroon, or deep red. The window on the stair landing is filled with leaded art glass of subdued coloring to harmonize with the decoration and general furnishings of the room.

The reception-room is finished in white enamel with side walls properly proportioned and divided in panels, the outline of the panels being formed with a relief, and each panel being shaded from a rich green to a pinkish tint to harmonize with the decoration and furnishings of the room, which are pink and green, and with a slight relief design carried to the ceiling, and the center portion of which is clouded in a sky effect.

The library is finished in quartered sycamore and is practically the living-room of the house. The decoration of this room has been carried out in tones of brown, using embossed leathered papering for a dado, finishing with a wide frieze of dull bronze. The paper has a texture the same as coarse decorated burlaps. The writing table and ladies' desk, bookcases and furnishings, all harmonize in effect with this color and finish of woodwork.

The dining-room is finished in quartered oak, with a slight trace of green in its stain giving a somewhat English effect to harmonize with the old tapestry paper that covers the walls. The ceiling has been semi-paneled off with beams of the same woodwork. The sideboard is of special design, harmonizing in detail with the effect of the house, and the entire room has a plate shelf, as a finish to the dado, for the many articles of bric-à-brac and ancient crockery so often seen in the modern houses.

The remaining portions of this floor, which is given up to the kitchen and its various departments, are finished in Southern pine. The entire second floor is finished in paint and enamel, each room being tinted to harmonize with the decorations. Each has its appropriate color harmonizing with the bed trimmings, draperies and upholstering, giving a very charming effect throughout the entire floor. The attic contains two servants' rooms, with opportunities for a billiard room. The architect was Mr. F. R. Comstock, of New York.

## THE KERAMIC DECORATOR

### THE CARE OF BRUSHES

YEARS ago, when china painting was a novelty, in an unlucky moment for the amateur worker, the advice was started, "Never wash out your gold brushes, you will lose your gold." The unfortunate advice was repeated, and followed so blindly, that it has in a way been accepted as the correct thing to do. Instead, believe that you should "Wash out your gold brushes and save both your gold and brushes."

Teachers even who come to study with me have their brushes all soldered up with hardened gold. Soft, delicate brushes, all hardened out of shape. "How can you use them?" I ask, as I commence working with my own.

"I can soften them" is the reply, as they proceed to dip the brushes in alcohol or turpentine, and endeavor to coax them back into shape. Hairs come out and the brushes lose their firmness. New ones are needed. It is not so nice for the keramic worker as for the brush maker.

The brush *must* be washed out before using it. How much easier it is to wash the gold out of it while still fresh, into a jar of turpentine kept expressly for gold, and then to wash the brush with soap and water and pointing it correctly, having it good as new. We have insisted upon this frequently. It seems a simple thing to repeat, but, as gold is the most expensive part of china painting, the beginner should learn to take care of the materials.

Particles of gold that remain on glass slabs can be washed into the jar before they are thrown away. The gold accumulated in this way is perfectly good to use again. Keep this "gold" jar well corked. Turpentine that is exposed to the air becomes "oil of turpentine" in a day or two, and the oil catches dust. What sort of medium would that be to mix with your precious gold! Clean gold that is not too oily does the best work. It appears so thick when oily but disappoints by firing out very thin.

Some artists, especially the Dresden workers, use clear fresh oil of lavender with gold. It keeps the gold "open" for several hours. Finish the gold that is mixed in this way; do not lay it away and add more lavender oil, as you would add turpentine. Gold that has hardened may need a few drops of lavender oil to make it work well. We only want to caution you against getting your gold sticky and thick with oil—for the result will be sure to be unsatisfactory.



## *The Art Amateur*



And what unnecessary trouble you make for yourself if you follow the advice, "Have different brushes labeled for each luster."

I was applying a design in luster to a pupil's work—a teacher. She said, with agitation, "Oh! you are using my yellow luster brush for ruby."

"Was it not

represented objects in the foreground, you will have nothing but a sort of telescopic view. A view taken from any considerable elevation will often be found impracticable. To secure a bold foreground, it may be necessary to come down from the heights. Trees below your standpoint, whose tops had failed to reach the horizon, will, as you descend toward them, tower up against the sky, and stand out in more effective relief; rocks or mere stones will increase in significance as you put yourself on a level with them. Meanwhile, the distance may have lost somewhat, but the middle distance will probably have gained a great deal.

ALWAYS enamel pieces for the last fire unless you intend to build them. In dropping a jewel your brush will quite often leave a sharp point on the top of the same. To make the jewel perfect, put the point of your brush to your tongue. Touch with the brush the point on the enamel, and it will immediately disappear, leaving you a perfect jewel. Paste jewels can be treated in the same way.

You will find great diversity of decoration in white and gold. It is always in good taste. Paste and enamels on white china, a decorative border in gold, and a floral effect very finely carried out in gold, will please a critical taste. It does not tire one, neither does it unduly attract attention. A queer little bit does for a cabinet, but is quite wearisome when reproduced in sets. Be individual without showing much eccentricity.

BIRDS are employed in many ways in Japanese designs, and may be worked in strictly conventional ways or shaded and blended with the design. The enamels are to accent the design, not to hide bad drawing.

clean?" I asked her in surprise. "Yes, but it was my brush for yellow."

The brush was soft and fine, perfectly well taken care of. Then I noticed that a little label at the top of the handle said, "Yellow luster," and she had at least twenty brushes variously labeled.

"It is unnecessary," I told her. One luster does mar another, but you need not carry luster in the brush. As soon as you finish using a luster, wash the brush in alcohol. It will dry by evaporation in a few moments and can then be safely used for another luster, or for gold, or for painting with mineral color. A brush may be used for any part of ceramic work, if you keep it in good order.

It is a matter of great pride that American china received such recognition as it did at the Paris Exposition. The Ceramic Art Company, of Trenton, N. J., were given eight awards for their productions. On this page we illustrate three of their pieces. Their excellent shapes admit of wonderfully beautiful schemes of decoration, as will be seen. Simplicity of design marks all this firm's manufactures, and all eccentricities of shape are debarred. So in using this ware, the china painter has unlimited opportunity for carrying out any style of decoration he desires, which would be impossible in the highly ornamental pieces. We have so often recommended the Belleek China, for its purity and its excellent firing qualities, that it is unnecessary to speak of it now. The new catalogue, just issued, shows a marvelous variety of pieces of all sizes from the dainty thimbles and penholders to the large and stately vases.

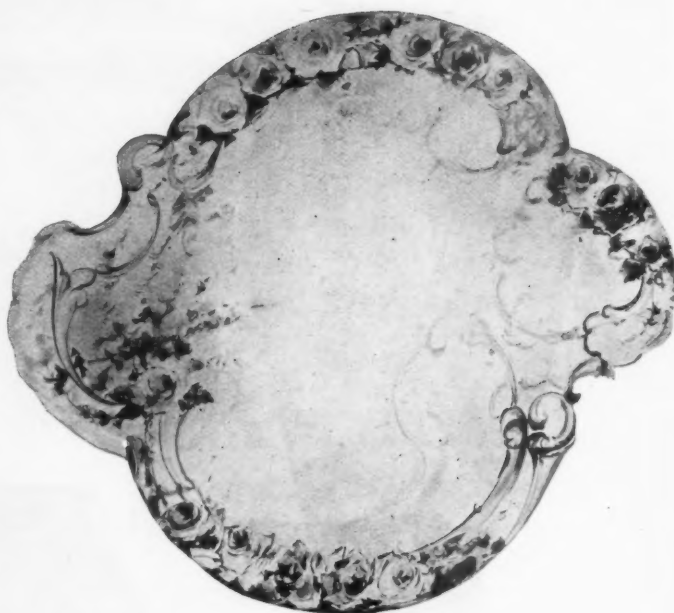
THE inexperienced are almost certain to be tempted into putting too much into a landscape. A far-reaching view is very desirable; but if you take in such an expanse horizontally that proportion will not allow strongly



### ONE OF THE NEW-SHAPED PLATES

THIS shape comes in four sizes. As a practical shape it should be painted as seems best for table use. There is a slight rim that adapts itself to the border, as suggested in the first design. Paint the roses very delicately, with some roses around them, and finish the border with washes of Duck Green, medium in depth. It could be completed in one firing. Edge the inner part of the border with scrolls of flat gold. If the roses are painted for but one firing, more freedom is possible in the use of pinks than if they have to be guarded against the purple hue that may come from repeated firings. Carmine 2 or 3, fluxed, are both lovely if fired but once, and Pompadour need not be mixed with them. If a cream center of color or luster is to be placed over the body of the plate, two firings will be necessary.

The second design may have a slight tint of violet luster from the edge toward the scrolls, and the horns of plenty should be made with two shades of gold. Paint violets and other small flowers falling from them. Violet of gold, light, with banding blue for the violets, and moss and Duck Green for the leaves, with Yellow added to the Moss Green for the lightest parts.



ROSE DECORATION FOR A PLATE. BY FANNY ROWELL

CHINA boxes, egg shaped, are again being painted for Easter presents. The imported ones are usually decorated with bands of colors and flowers in dainty combination, letting only the shape suggest Easter. Egg sets are among the new shapes. They are usually painted with floral decorations. Conventional designs in Persian coloring would make a handsome set.

KERAMIC students are taking more kindly to conventional ornament. It takes industry to accomplish fine results in conventional work and very careful drawing to commence with. Are artists just a bit indolent? It seems, at any rate, that the ceramic artists are not. There never has been more enthusiasm in the study, nor more ambition to delve deeply into the subject. Underglaze, together with simplicity of ornament, is being patiently studied. The application of a design to a certain space, its proper placing, and its simplest col-

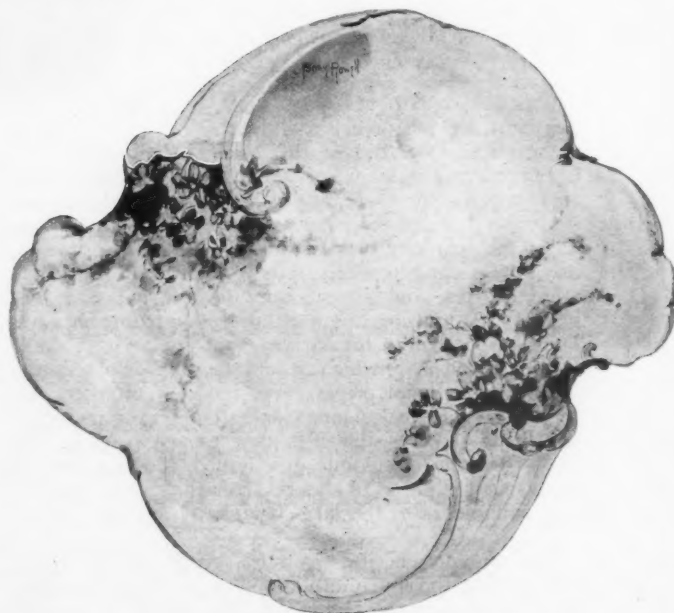


A SECOND TREATMENT FOR THE SAME SHAPED PLATE

The third is an all-over design of scrolls forming into horns of plenty, and filled with delicately painted flowers that hold the design together with festoons. Commence by drawing the horns of plenty on the china in various shapes and positions, but filling the space uniformly. Lay them in with rose luster, and in the second firing cover slightly with yellow luster. Paint the flowers with colors. Edge and slightly ornament the cornucopias with gold.

In putting on the gold edge, get an even, firm line by putting on with your finger instead of with a brush. Dip your finger in the gold and stroke around the edge of the plate. It makes a perfect edge, as regular as a banding wheel. It seems an odd method, dipping the finger in gold, but it soon becomes the favorite method of banding. Inexperienced workers, even, succeed in getting perfect results. Do not put the gold on in little dabs, but press firmly around the china.

Just touch your finger in alcohol or turpentine, and the small amount of gold remaining will come off.



A THIRD SUGGESTION FOR DECORATING









# The Art Amateur Working Designs

Vol. 44. No. 5. April, 1901



No. 2132. DESIGN FOR A CALENDAR OR PHOTOGRAPH FRAME

The History of the County of York

By Thomas Thoresby Esq.

Vol. I.

Printed by W. Thoresby at the Sign of the Sun in St. Dunstons Church-yard

1729.

By Authority.

Printed by W. Thoresby at the Sign of the Sun in St. Dunstons Church-yard

1729.

By Authority.

Printed by W. Thoresby at the Sign of the Sun in St. Dunstons Church-yard

1729.

By Authority.

Printed by W. Thoresby at the Sign of the Sun in St. Dunstons Church-yard

1729.

By Authority.

Printed by W. Thoresby at the Sign of the Sun in St. Dunstons Church-yard

1729.

By Authority.

Printed by W. Thoresby at the Sign of the Sun in St. Dunstons Church-yard

1729.

By Authority.

Printed by W. Thoresby at the Sign of the Sun in St. Dunstons Church-yard

1729.

By Authority.

Printed by W. Thoresby at the Sign of the Sun in St. Dunstons Church-yard

1729.

By Authority.

Printed by W. Thoresby at the Sign of the Sun in St. Dunstons Church-yard



## The Art Amateur

oring, is the form of the work that is appealing to artists.

The breadth of underglaze painting gives an artist scope. Originality is perhaps less hampered than by the technicalities of overglaze.

Members of the Salmagundi are again painting steins for their club, putting their own individual style of work upon the biscuit, in monochrome either blue or green. They find it fascinating work, and ceramics

rub off. If gold rubs off, you may be very sure that the porcelain was underfired. There is a disposition to give lusters light firing. The other extreme, overfiring, will give better results. Fire lusters strongly, unless you are desiring some special effect of opaque silver luster. Gold over luster needs a strong firing, the same as you would give gold on white china. Lusters bear even a stronger heat than mineral colors.



ALPINE PEASANTS DANCING. BY M. KROMBACH

are lifted just that much higher by the good drawing and clever handling of the artists.

We have had several questions concerning gold on lusters—why the gold rubs off. Use fluxed gold (the usual Roman gold), and if properly fired it should not

GRAY Green is a pleasing shade of light green, not vivid in tone. It is admirable in tinting as a background for roses, and may be used in grounding.

Russian Green, which is blue before firing, comes from the kiln a bright, vivid green. Mix with black if a more subdued tint of green is desired.

**CARTER'S  
LIQUID INDIA INK  
REIGNS**



**OVER ALL  
DRAUGHTSMEN,  
ARCHITECTS,  
PEN ARTISTS.**

THE LOGICAL RESULT OF ITS  
**SUPERIOR QUALITIES.**

Postal for Circular and Color Card.  
**THE CARTER'S INK CO., BOSTON, MASS.**

ESTABLISHED 1868

## E. H. FRIEDRICH

570 Fifth Avenue  
New York

Artists' Materials and Picture Frames

Student's Outfit No. 6—\$2.70

One Tin Color Box containing 10 tubes German Oil Colors, 2 Bottles Oil, Turpentine, 4 Bristle Brushes, 2 Russian Sable Brushes, 1 Fan Brush, Palette, Knife, Cup, and Crayon Holder.

CATALOGUE FREE

## M. H. HARTMANN

19 UNION SQUARE  
New York City  
Importer of

### ARTISTS' MATERIALS

Pyrography Sets and Wooden Novelties for Decoration.  
Woolen Tapestry in all widths, a specialty.  
Oil and Water-color Outfits, in  
Wooden or Japanned Tin  
Boxes.

Plaster Casts, Sketching Stools, Umbrellas, Easels and  
Canvas.

ART STATIONERY IN ALL THE NEW  
AND FASHIONABLE SHADES AND  
SHAPES

CARDS ENGRAVED AT MODERATE PRICES.

SEND FOR CATALOGUE, FREE  
DISCOUNT GIVEN TO TEACHERS

## Rockwell Tapestry Paints

Powder Colors, or for use on all  
fabrics.

The quickest and cheapest method  
of painting. No steaming required.

Complete Outfit for only \$2.50.

FOR SALE BY

MRS. ANNABELLE HUTCHINSON-PARRISH,  
21 East Avenue, ROCHESTER, N. Y.

### CORRESPONDENCE

R. R.—(1) You are not entirely correct. Gainsborough painted his famous "Blue Boy" to disprove the assertions of his rival, Reynolds, that blue could not be used in a picture as the dominant color, and that the most vivid tints must be placed in the center of a painting. (2) In buying a Missal, always look for a painting of the Crucifixion. If this is wanting, the book is almost certainly imperfect. In books of "Hours," always look for a calendar; without one the book would have been practically useless. (3) Not at all. Some of the greatest artists never or rarely signed their works. The signature or monogram, at all events, can be of no real value, unless it is old and at the same time coupled with other general marks of originality.

J. W. F.—The shadows of the hair must follow the forms it naturally takes. For black hair use a compound tint of blue, indigo, red, and yellow. For brown, sepia, and a touch of lake if very dark; burnt umber gives a chestnut brown much admired. The method of laying transparent shadows is simple, but requires knowledge and practice. Muddy tints are sometimes the result of worrying your colors too much, by trying to obtain a finished effect when you are at work on the foundation only, also by mixing your tints up on the palette too much instead of whenever possible putting them on separately. Above all, in water-colors the muddiness is caused by dragging the colors on almost dry instead of using a full brush with freedom. In oils too much white in the color for the shadow gives heaviness and opacity to them.

C. P.—In transferring a painting to a new canvas, the operator begins by glueing with a specially prepared glue a sheet of paper over the painting. When it is dry, the canvass is taken from its stretcher and placed on a very level slab or table, the painting under. That done, he rubs off the roughness of the canvas lightly and carefully with a pumice stone; then he glues on a first, light canvas; next, another, heavier; the whole is, lastly, warmed to drive out all humidity.

H. W.—The removal of a mounted print from the mount without injury to the print is not an easy task. Probably the best method is to place the mounted print in a tray of water, with the print uppermost, and allow it to remain until the water has penetrated through the mount and softened the paste. The process may be hastened by sponging the back of the mount with hot water. Some skillful photographers have been known to remove mounted prints by starting a corner with a sharp penknife and then stripping the print boldly from the mount, but the practice is not apt to succeed in unskillful hands.

D. D. F.—In painting in oil the portrait of a child, give preference to the most tender tints, broken with pearly grays, softened into shades laid as a ground for a transparent glaze. The following tints may be used, the white predominating in each case: White, Naples Yellow, and Rose Madder—the same toned with Ultramarine; White, Raw Sienna, and Rose Madder; white, Naples Yellow, and Indian Red; White and Rose Madder; White, Rose Madder, and Light Red; White, Light Red, and Emerald Green. (2) Oil the wood first with linseed or poppy oil; when dry, paint directly upon the wood. After the painting is completed varnish with French retouching varnish, which will give a finish.

In writing to advertisers kindly mention THE ART AMATEUR.

**Chas. Ripka Co.**  
ARTISTS' AND  
DRAWING SUPPLIES  
CHINA PAINTING  
MATERIALS. 923  
ARCH  
STREET,  
PHILADELPHIA.

### Wood Burning Outfits Pictures and Frames

Philadelphia Agents for

**Brown's Famous Pictures**

For Schools, Etc.

2,000 Subjects, 1c. each.  
100 Subjects, 3c. each.

Write for Catalogues — Vol. B, Oil and Pastel Painting  
Vol. C, Water-color Painting  
Catalogues of the Brown pictures.  
Mention The Art Amateur.  
Special discount to Schools.

### M. T. Wynne's Art Supply ...Store...

THE MECCA OF THE EAST  
FOR THE CHINA PAINTER

Latest Novelties for the

**Easter Trade**

in French White and

Belleek China

M. T. WYNNE'S ROYAL ROMAN GOLD

HAS NO EQUAL

Complete stock of Materials for China, Oil, Water-color, Pyrography, and Tapestry Painting. Tapestry Canvas in all widths. Agents for Revelation Kilns.

11 E. 20th St., cor. Broadway  
New York

## Hall's Roman Gold

For China is Pure and Reliable.

Samples of GOLDS and LUSTRE free.  
Specially Prepared Paste for Raised Gold.  
Specially Prepared Enamels for Relief Work.  
WHITE, TURQUOISE, CORAL-RED, AND PINK.  
Sample jar of the above, each, 15c.  
THE ONLY RELIABLE LIQUID LUSTRES.  
Trial bottles, each, 15c.  
HALL'S GOLD AND COLOR ERASER, for removing fired color or gold. 1/4 ounce, 25c.  
French and German Tube Colors. Oils, Brushes, etc.  
French, German, and English Powder Colors.  
Special Rates to Teachers. New Catalogue, containing practical Instructions, free.

JAMES F. HALL,  
519 North 10th St., PHILADELPHIA, PA.

THE PROOF of the excellence of our  
**WHITE CHINA** for  
Decorating  
IS IN THE FIRING

The increased orders from teachers and experts in **White China Decoration** is a sufficient testimonial of our policy to obtain only the most unique designs, selected by connoisseurs of repute from the world's best sources of supply. . . .

Agents for Hall's Roman Gold.

### WRIGHT, TYNDALE & Van RODEN

1212 Chestnut Street, Philadelphia, Pa.

Will send latest Catalogue on application.



H. E.—Paintings are varnished because the oil colors have a tendency to sink into the canvas and lose their brilliancy. Varnish revives them. Artists would not varnish their pictures if they could avoid it. In landscapes, varnishing is particularly objectionable, as it frequently destroys all atmospheric effect, and some artists leave their skies unvarnished. Use mastic varnish. You can know when your picture is dry by touching it very lightly with the finger. If it is "tacky," it is not yet fit to varnish. It is impossible to tell what time an oil painting needs to dry. Much depends on the medium used by the artist. If he used only oil (linseed-oil) the colors will take longer to dry than if he used "siccative." Some colors, too—Silver White and Naples Yellow, for instance—dry sooner than others, such as Lake and Bitumen. The last named takes a very long time.

W. L. M.—Indigo, Ochre, Indian Red, and White are the chief colors employed in stenciling. Indian Red is lightened with Vermilion and darkened with Black. Ochre is lightened with White and darkened with Red. Chocolates are composed by mixing Indian Red, Vandyck Brown, Black and a little Vermilion. Neutral tint is composed of Indian Red and Blue. Browns are made of Indian Red and Black, Vermilion and Black, or Carmine, Vermilion and Black. Crimson may be made brilliant with Vermilion and deepened with Blue or Vandyck Brown. Green is lightened with Yellow and deepened with Blue. Indian and Lemon Yellows are lightened with White and darkened with Vermilion. Light Blue is lightened with White and deepened with Indigo. Vermilion is lightened with Gold or Yellow and darkened with Carmine and Chocolate. Orange is made by mixing Vermilion and Indian Yellow. Purple, of Blue and Carmine, in large or small quantities, according to the shades desired. Yellow and Purple contrast; so do Red and Green, Blue and Orange, Yellow Orange and Blue Purple, Blue Green and Red Orange, Yellow Green and Red Purple. Gray may be introduced in any combination of color, and it harmonizes perfectly with either Blue or Crimson.

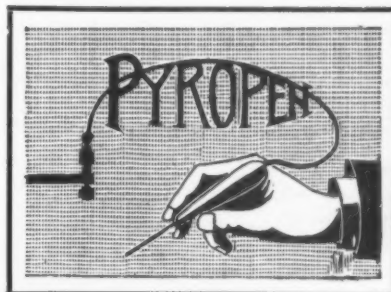
Out of a collection of two thousand pieces the china decorator should find it an easy task to get just what she wants no matter what the style of decoration she may have in mind. Three charming shapes are advertised this month by Messrs. Burley & Co., of Chicago.

F. B. O.—The advantage of washing water-color first on a portrait is that you can get more flesh-like tones than you could venture to use for mere trial color in oils, and, consequently, judge better as to the likeness you are producing.

(1) The transparent method of water-color painting is perhaps generally considered more artistic than the gouache, though the opaque colors are rapidly becoming quite as popular. These latter, when handled by an artist of experience, produce some charming results. As the effect very much resembles the oil technique, transparent washes will continue to hold their place as the representative method of water-color painting. Many modern artists skillfully combine both methods in order to secure some desired result. (2) There are two reasons for the unsatisfactory appearance of your water-color painting. One is that your paper is too smooth in texture to receive the color properly; another reason may be that you mix white with your colors indiscrimin-

## THE PYROPEN

For Burning  
Designs in  
Leather  
or Wood



By Ordinary  
Gas.



Equal, if not superior, to other methods, besides being less expensive and easier of manipulation. *Points will not bend or break. But one hand required to operate. Absolute control of temperature.*

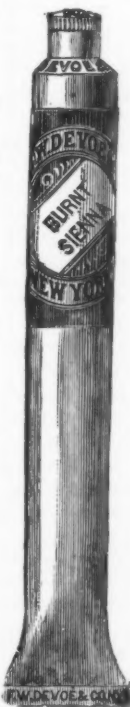
For sale by Art Dealers, or sent, postpaid, from factory on receipt of price, \$2.50. Extra points, 50c. each.

WISEMAN MFG. CO.

No. 140 W. 23d Street

NEW YORK, N. Y.

## F. W. Devoe & Co.'s Artists' Tube Colors



CANVAS, ACADEMY BOARDS,  
FINE BRUSHES FOR OIL AND  
WATER-COLOR PAINTING, etc.

"THE STANDARD QUALITY"

### "Academic" Water-Color Box

TWELVE TUBES—Burnt Sienna, Orange, Gamboge, New Blue, New Green, Violet, Sepia, Alizarin Crimson, Yellow Ochre, Prussian Blue, Black, White, and three Brushes.

PRICE, \$1.50

Send for illustrated catalogue of School Water-color Boxes.

EVERYTHING IN ARTISTS' MATERIALS

F. W. Devoe & C. T. Raynolds Co.

Fulton Street, cor. William  
NEW YORK

176 Randolph Street  
CHICAGO

The Largest Manufacturers and Importers of Artists' Materials  
in the United States.

# Pyrography

## OUTFITS AND MATERIALS.



Large assortment of all plain and fancy leather and wooden articles, including *Rustic Chairs, Tabourettes, Leather Boards, etc.*, suitable for decorating. Complete Book of Instructions, treating on every detail in the art of pyrography, price, 60 cents per copy. Send for special catalogue, Vol. 190.

### THE SPHINX :: :: MOIST COLOR BOX.



An excellent box for schools and colleges, practical and convenient to the pupil. Colors are of our own manufacture and of superior quality.

Box containing 6 colors, each, 35 cents, postpaid, 42 cents.

Box containing 12 colors, each, 50 cents postpaid, 58 cents.

Single colors can be replaced at 5 cents each.

Other assortments of colors made up to order.

F. W. & CO.'S Artists' Oil Colors, Canvas, Academy Boards, Moist Water Colors, Soft and Half-Hard Pastels, Pastel Boards, etc.

Complete assortment of imported Oil, Water, and China Color Painting Materials.

Drawing Instruments of all grades and prices for Schools and Colleges.

### F. WEBER & CO..

Manufacturers, Importers, Dealers,

ARTISTS' MATERIALS, DRAUGHTSMEN'S AND ENGINEERS' SUPPLIES.

1125 Chestnut Street, Philadelphia, Pa.

Branch Houses, { 928 Oliver Street, St. Louis, Mo.  
5 N. Charles Street, Baltimore, Md.

### ARNOLD'S Royal British Water Color Papers

Are of Exceptional High Quality

Ask for ARNOLD'S Water Color Paper

LOOK FOR THE WATERMARK AS FOLLOWS:

"Linen Fiber" (date) "Unbleached Arnold"

Arnold's Water Color Papers are sold by all dealers in high-class materials for artists. For sale by

FAVOR, RUHL & CO.  
54 Park Place, New York

### GILLOTT'S PENS,

THE MOST PERFECT OF PENS,

HAVE GAINED THE  
GRAND PRIZE,  
Paris Exposition, 1900.

This is the Highest Prize ever Awarded to Pens.

JOSEPH GILLOTT & SONS, 91 John Street, N. Y.

HENRY HOE, Sole Agent.

Sold by ALL DEALERS throughout the World.  
GOLD MEDAL, PARIS EXPOSITION, 1889.

ately. In the transparent method no white paint should be used; the pure color is floated over the paper, merely guided with the brush. In the opaque method, very little water is used, and the color, mixed with white, is handled crisply, somewhat after the manner of oil painting. (3) The comparative values of sheep well observed in relation to the hillside, and also a careful study of the light and shade, will give the effect of "relief" desired. Mere contrast of color is not sufficient to produce the proper modeling.

W. E. B.—(1) Safer than pure scarlet—which will fade if exposed to the air—is crimson lake glazed with gamboge, which will turn it scarlet. (2) Select rather a heavy paper of medium texture, and stretch it carefully. Wash over the surface with pure water, and when dry sketch in the outlines of the subject lightly with a hard, finely pointed pencil. In doing this have as few corrections as possible, as every erasure destroys the surface of the paper and makes the clear color, when applied, opaque. It is often a good plan to make the drawing on a separate piece of paper, and transfer the outline by means of a piece of tissue paper covered with black lead. (3) If you lose a light and can not regain it satisfactorily by washing or scratching out, then use Chinese white; but avoid this if possible. (4) A full brush is indispensable in water-color, no matter what scheme you follow. A shadow will never look transparent unless put in freely. Dragged on with a sparing hand it will be heavy and dull, not to say woolly, instead of crisp and sparkling. (5) The chief charm of water-color painting lies in its delicacy and transparency. If bent on using opaque color, you may as well resort to oils at once.

H. W.—To prepare a photograph for tinting, wash over the photograph with clean water, using a large brush. If the water runs off unevenly, forming globules, as if greasy, wipe off the water and pass the tongue from the bottom edge upward over the whole face of the picture. Repeat the process twice, and on again trying the water it should lie smoothly on every part. The photograph will then be ready to take the colors. If you do not like to use your tongue, there are preparations for sale that will produce the same result.

A. C. B.—To paint over a solar print in water-colors it is necessary to use opaque colors—the ordinary moist water-colors which come in small tubes. These are rendered opaque by diluting with silver white and adding plenty of water for the first washes. Be careful not to repaint any one part until it is quite dry. The shadows may be put in as thickly as the lighter parts.

B. R.—What is known as a warm hue inclines to red, yellow, orange, or warm brown. A cool hue inclines to blue or black. A gray hue lacks distinctiveness, and is such as seen in distances. A neutral hue inclines to indefiniteness of color.

A. J.—(1) In water-color work, the most transparent and serviceable colors for glazing are those which look the darkest in the cake; but Light Red, Roman Ochre, and Crimson are also good glazing colors. Indian Red, Indian Yellow, and Vermilion, being opaque, are not so good for the purpose. (2) It is never advisable to employ more than three pigments in combination to produce a required hue. A single one is best to use when it will fairly answer its purpose, and that can be glazed.

W. S.—Either mastic or pale copal varnish is fit for permanent use. The following is a good list of water-colors, with which almost any de-

## Cooley's Golds, Bronzes, Oils, &c.

Are for sale at all leading Art Material stores, and by jobbers of Artists' Supplies, or can be had direct from us. We are also Importers and Dealers in

### White China for Decorating,

and we make a specialty of  
Matching Broken Sets  
of every description.

Our new Illustrated Catalogue sent on receipt of 20 cents, which amount is deducted from first order for china, or refunded on return of catalogue in good condition. Catalogue free to old customers.

Address, mentioning THE ART AMATEUR,

Boston  
China Decorating Works,  
(Established 1860)  
38 Tennyson St., Boston, Mass.

L. COOLEY, Proprietor.

## DIXON'S AMERICAN GRAPHITE PENCILS

Perfect Leads for Art and General Work.

Mention of The Art Amateur—with 16 cents in stamps—will secure a satisfactory package of samples.

JOSEPH DIXON CRUCIBLE CO.  
JERSEY CITY, N. J.

## PERMIT ME

to introduce an outline  
picture of myself,



## Higgins' Eternal Ink

at your service. I write true black, stay black forever, and am proof to age, air, sunshine, chemicals and fire. I am the only lineal descendant of the everlasting writing ink of the Ancients, and am worthy of my ancestry.

ASK YOUR DEALER FOR ME  
or send 10c. for prepaid sample by mail to

CHAS. M. HIGGINS & CO., Mfrs.,  
168 8th Street, Brooklyn, N. Y.  
Branches, CHICAGO and LONDON.



sired combination of color can be made: Antwerp Blue, Burnt Sienna, Indigo, Ivory Black, Light Red or Venetian Red, Naples Yellow, Neutral Tint, Raw Sienna, Raw Umber, Vandyck Brown, Yellow Ochre, Brown Madder, Crimson Lake, Indian Yellow, Scarlet Vermilion, Pale Cadmium, Orange Cadmium, Lemon Yellow, Rose Madder, and Viridian.

F. T.—Cement for mending china comes in powder form in packages or in small vials, at 25 cents each. You can get this from Messrs. Sartorius & Co., 46 West Broadway.

M. B.—Ordinary Black Asphaltum thinned down with turpentine will resist the action of Nitric Acid on Zinc. Ordinary Lithographers' Crayon will also answer this purpose, and so will many other chemicals, but we have never heard of anything which could be used with a pen and which would work satisfactorily.

#### NEW PUBLICATIONS

FALAISE, THE TOWN OF THE CONQUEROR. By Anna Bowman Dodd.—The lovers of Mrs. Dodd's charming "Three Normandy Inns," will welcome this new book from her pen about the quaint old town of Falaise. She describes a driving trip, starting from the famous Inn at Dives, the second of the "Three Normandy Inns," into the loveliest part of Normandy, across the Caen plain to the cliffs of Falaise. She gives an account of the Falaise Fair, the famous Eleventh Century Horse Fair, the greatest of its kind in Europe and still in full living. The second part of the work deals with the history of the town, William the Conqueror's birthplace, his great fortress, his sieges, and his starting forth for the conquest of England. The illustrations are from recent French photographs of the streets, churches, the Falaise Fair, etc. All readers of "Three Normandy Inns" will be glad that the author has made another visit to the scene. (Little, Brown & Co., Boston; \$2.)

THE fiction announced by Messrs. Houghton, Mifflin & Co. for the spring has a surprisingly wide range of interest. Boston appears in a humorous story of the servant-girl problem, "The Successors of Mary the First," by Elizabeth Stuart Phelps; Chicago in a Tolstolian novel by Will Payne called "The Story of Eva," and Paris in Engenia Brooks Frothingham's "The Turn of the Road." Kate Douglas Wiggin's "Penelope's Irish Experiences" surveys Ireland; Colonial Virginia appears in Burton E. Stevenson's romantic "Soldier of Virginia," and Europe in Clara Louise Burnham's "Miss Pritchard's Wedding Trip." Alice Brown paints a part of New Hampshire in "King's End," and for the sea there is "Dog-Watches at Sea," by Stanton King.

GREEK SCULPTURE, by Estelle M. Hurl, is the seventh volume of the Riverside Art Series. There are sixteen pictures, masterpieces of the Greek sculptors, in the best form that photographic reproduction can secure. These include portraits, bas reliefs, ideal heads, and statues. Among these are the "Venus of Melos," the "Hermes of Praxiteles," the "Winged Victory," the "Diskobolos," and others hardly less familiar. The text is exceedingly interesting and instructive. (Houghton, Mifflin & Co.; 75c.)

LIVING ANATOMY. By Cecil L. Burns, R.B.A., and Robert J. Colenso, M.D.—The forty plates which are given in this portfolio are designed to

## BURLEY & COMPANY

CHICAGO, ILL.

### WHITE CHINA FOR DECORATING

Write for Catalogue No. 13 A and New Supplement

The NEW SPECIAL SHAPES made to our own designs and sold exclusively by us are the most popular pieces in the market. Our assortment of TWO THOUSAND ITEMS affords opportunity for careful selection of an appropriate form for any particular decoration.



No. 2741. Ice Bowl and Plate  
Bowl 6 1/2 in. Wide



Low Flower Vase  
Two Sizes: 9 1/2 and 12 1/2 in. wide



No. 2652. Nut Bowl  
7 1/2 in. Long

### Porcelain, Pottery, and Cut-glass Ware

Italian Faience, Bronzes, Venetian Glass, Gold-decorated Glass, Lamps, Candlesticks and Shades.

Exclusive Chicago Agents for

LIBBEY AND HAWKES' CUT GLASS  
ROOKWOOD POTTERY WARE  
ROYAL COPENHAGEN

Our present assortment of table and artistic wares is quite beyond any of our previous displays, and is well worthy your attention.

We manufacture our own

### Platinum Points and other material for Pyrography or Burnt Wood

These points are unsurpassed for durability and thickness of platinum. Besides the large supply constantly kept on hand we can make any shape desired at short notice.

Our stock of plain and decorated wooden pieces (imported and domestic) is the largest in America and includes boxes of every conceivable shape, chairs, hall seats, cabinets, bookcases, frames, etc., etc. Also leather in hides and pieces. On receipt of 50 cents we will send you our new catalogue, full of the choicest designs. The price will be deducted from your first order amounting to five dollars.

INSTRUCTION GIVEN BY PROFESSIONAL WORKERS

E. M. GUBSCH & CO., 114 East 23d St., New York

## THE ARTIST'S LIBRARY

Edited by LAURENCE BINYON

The volumes of the Artist's Library are foolscap quartos (8 1/2 x 6 3/4 inches), the letterpress is on antique laid paper, and the illustrations, which are reproductions in photogravure and half-tone from representative pictures, are all separately printed. The binding is half cream cloth with blue paper sides, and the price of each volume is \$1.00 net.

**Altdorfer.** By T. STURGE MOORE. With 25 Full-page Plates, including 3 Engravings on Copper. Fop. 4to, half cloth, \$1.00 net. [Ready]

**Goya.** By WILL ROTHENSTEIN. With 20 Full-page Plates, including 3 Photogravures. Fop. 4to, half cloth, \$1.00 net. [Ready]

**Hokusai.** By C. J. HOLMES. With 20 Full-page Plates, including 4 plates in Colors. Fop. 4to, half cloth, \$1.00 net. [Ready]

**Giovanni Bellini.** By ROGER E. FRY. With 23 Full-page Plates, including 3 Photogravures. Fop. 4to, half cloth, \$1.00 net. [Ready]

LONGMANS, GREEN & CO., Publishers, 91-93 Fifth Avenue, N. Y.

### PERSPECTIVE

A text-book, plain, explicit, and practical. 44 Illustrations. Cloth binding, \$1.00 post-paid.

Book is returnable if unsatisfactory.

SCHOOL OF APPLIED ART, Box 2801, Battle Creek, Mich.

### AIR BRUSH



FOR

ART WORK. Air Brush Mfg. Co.,

64 Nassau Street, Rockford, Ill., U. S. A.

the best Art Tool in use. Applies color by jet of air, enabling the artist to do better work and save time. No studio complete without it. Circulars free.

ADDRESS,

In writing to advertisers kindly mention THE ART AMATEUR.

THE...

## Ceramic Art Co.

...Makers of...

Belleek China,  
Fine Porcelain  
Specialties

Always Producing the Latest  
Decorated Designs for the  
Amateur Artist

TRENTON, N. J.

Send 25c. for Catalogue



**BUNKIO MATSUKI**

380 BOYLSTON ST., BOSTON

Japanese Artists' Materials

FREE-HAND DRAWING BRUSHES, JAPANESE  
PAPERS, COLORED PRINTS, AND BOOKS OF  
FLOWERS, BIRDS, LANDSCAPES, AND FIG-  
URES. INDIAN INK STICKS, INK STONES

Japanese Brush Ink Work (ill'd), 8 vols., 25c each  
Eight New Prints for Beginners, \$1.00 a set  
Twelve assorted Vases, 3 inches high, \$1.75

Send for catalogue

Mention this paper

## THE FRY ART Co.

Manufacturer of

**Fry's Celebrated  
Vitrifiable Colors**

in powder, and

**Roman Gold  
for China.**

Dealers in Lustres, Oils, Mediums,  
Brushes, and all materials used in  
CHINA DECORATION.

Agents for Revelation China Kiln.  
Fry's Improved Covered Palettes  
once used become a necessity.

Send for catalogue, mentioning  
THE ART AMATEUR.

STUDIO NOW OPEN FOR THE SEASON.  
Classes by MARSHAL FRY, Jr.,  
36 West 24th St., New York City.



supplement existing treatises on art anatomy, and to form a convenient means of reference for painters, modelers, and designers. The figures are all photographed from the living model, and the letterpress is sufficient only to elucidate the illustrations. (Longmans, Green & Co.; \$2.50.)

**CRUCIAL INSTANCES.** By Edith Wharton.—A collection of seven short stories, being fully up to the standard of the work of this exceedingly versatile lady. "The Duchess at Prayer" is full of dramatic power and depicts a crisis of extraordinary in the lives of three of the characters. "The Confessional" is also of absorbing interest. (Chas. Scribner's Sons; \$1.50.)

**THE SHADOW OF A MAN.** By E. W. Hornung.—This clever Australian, whose Bush stories have won for him world-wide popularity, is known as the "Bret Harte of Australia." In addition to his Australian stories, he has achieved two remarkable successes in "The Amateur Cracksman," the counterpart of Sherlock Holmes and in "Peccavi," the story of a minister's downfall and of his expiation of his sin. In this present story Mr. Hornung returns to his first love and has written us a stirring story of love and adventure, the scenes of which are laid in Australia. (Charles Scribner's Sons; \$1.25.)

**THE ARTIST'S LIBRARY.** Edited by Laurence Bingham.—Four volumes of "The Artist's Library" have appeared. "Aldorfer" by T. Sturge Moore, "Goya" by Will Rothenstein, "Hakusai," by C. J. Holmes, and "Giovanni Bellini," by Roger E. Fry. Their modest price, of one dollar each, easily places them within the reach of every art student. They are beautifully printed, and are written in so bright and yet simple a style. The volume on Hakusai, the Japanese artist, is of exceeding interest. It has in addition to twenty full-page plates in black and white, four in color. (Longmans, Green & Co.; \$1 each volume.)

### ART NEWS AND NOTES

WHILE attention has been generally directed to the Albright gallery for the Pan-American Exposition, preparations have been in progress for a special exhibit in the Art Gallery of the Archaeology and Ethnology Building. A well-arranged hall for the purpose has been built, to contain maps, pictures and drawings relative to Indian life and history, and to types of the primitive races inhabiting this continent. Many fine paintings have been promised, but some space remains. Owners or others having in care pictures suitable for this gallery can obtain an application blank by applying to the Bureau of Archaeology and Ethnology, Ellicott Square Building, Buffalo, N. Y.

THE monthly meeting and exhibition of the Art Students' League of New York was held in the American Fine Arts Building. A large attendance of members assembled to greet Mr. Anders Zorn, the distinguished painter who was the guest of the evening. The following students were elected members of the League: Miss May C. Wyman, Miss Margaret Van Courtlandt Whitehead, Miss Eliza McKnight, Miss Mary S. Lloyd, Everett L. Warner, James Verrier, and Charles Froi de Veaux. On the walls of the members' room was shown an especially complete set of etchings by Mr. Zorn, loaned for the occasion by Mr. Frederick Keppel. Among these were the following rare plates: King Oscar, Mlle.

In writing to advertisers kindly mention THE ART AMATEUR.

## THE LITERARY COLLECTOR

Is a Monthly Journal Devoted to the  
Interests of all Collectors of  
Historical Material

It is the Standard Authority on the subjects treated of. Is brightly written, full of news and gossip, and has subscribers all over the world.

**GEO. D. SMITH**

Publisher

4 East 42d Street, New York City

MEXICAN  
HAND-  
CARVED  
NOVELTIES

PYROGRAPHY OUTFITS  
ALSO  
LEATHER AND WOOD  
FOR BURNING

**ARTHUR J. POSTLEY**

Pyrography

LESSONS GIVEN  
IN THIS ART

949 BROADWAY and  
57 WEST 42d STREET

DESIGNS

New York City

### ...IMPORTANT...

Ye old stand of A. Sussman will remove to 123 5th Avenue, near 19th Street on May 1st with an up-to-date line of

ARTISTS' MATERIALS, PICTURE FRAMING,  
PHOTOGRAPHY, AND ARCHI-  
TECTS' SUPPLIES

Our low prices will be maintained and your kind patronage, which was appreciated in the past, we hope will be continued in the future.

**S. & H. GOLDBERG**

Successors to A. Sussman  
232 6th Avenue

## MARY TROMM

Importer and Manufacturer

BURNT WOOD, LEATHER AND IVORY A SPECIALTY  
ALSO CARVED, TOOLED, AND PAINTED  
LEATHER, ETC.

Interior and Wall Decorations, Designs, and In-  
structions

1122 BROADWAY, Studio 14  
NEW YORK CITY

### MINERAL TRANSFERS

for china painters; beautiful hand-painted designs;  
easily used. Free instruction.

KERAMIC SUPPLY CO., 638 Lemcke Bldg., Indianapolis, Ind.

*Spencerian*  
Steel Pens.

**THE STANDARD  
AMERICAN BRAND**

Established nearly 50 years ago.  
Improved patterns for every style of writing.  
Sample box 15 pens by mail 10 cents.

Ask for 15 assorted pens in box.

SPENCERIAN PEN CO., 249 Broadway, New York



Sketching Camera for Portrait, Landscape  
Artist, etc., \$1.00 upward. Tracing done  
12c. 2c. for particulars.

MRS. REV. L. LOUNSBURY  
Glens Falls, N. Y.



X., "Evening," Rosita Mauri, Prince Eugene, and Mr. L.; other interesting proofs were Mr. St. Gaudens, Mr. Cleveland, Mrs. Cleveland, Mr. Henry Marquand, Mr. Carl Larsen, Max Liebermann, Besnard and his model, and St. Gaudens and his model. Among the oil paintings shown were several characteristic impressions of New York City in summer and winter by Childe Hassam. These included several canvases destined for the Pan-American Exposition at Buffalo.

IN thirteen years the Department of Fine Arts of the Pratt Institute, Brooklyn, has grown from but a single studio to thirty studios and offices, and the various courses of study have been extended and increased to include a Normal Art Course for the training of teachers of drawing, a Regular Art Course, a course in Architecture, courses in all kinds of Applied Design and in Wood Carving, Modeling, Leather Work, Art Metal Work, Pottery, and Composition, besides many classes in portrait and life drawing and in oil and water-color painting.

MESSRS. S. & H. GOLDBERG, formerly Sussman & Company, for many years at Sixth avenue and Fifteenth street, will remove to 123 Fifth avenue on May 1. They have very largely increased their stock of artists' materials for their new place.

THE Twelfth Annual Exhibition of the Mineral Art Club of Denver will be held in the third week of April. This club is better known as the Denver Pottery Club. The President is Miss Ida C. Failing; Vice-President, Mrs. H. L. Hubbert, and Secretary and Treasurer, Mrs. Ida Miller-Warren. The exhibition will be held, the same as in years past, in the Banquet-room of the Brown Palace Hotel.

THE Butcher Boston Polish for floors, linoleums, interior woodwork, and furniture is regarded as an excellent floor finish. It is not brittle, will neither scratch nor deface like shellac or varnish and is not soft and sticky like beeswax. It is perfectly transparent, preserving the natural color and beauty of the wood for years.

MRS. NELLIE WELSH COCHRANE, the painter of the decorative head given last month, has been a most indefatigable student and earnest worker. For four years she studied in Paris, under Mr. James Weiss. Then she returned to Philadelphia, where she entered the Academy of Fine Arts, remaining there also four years. After this she took private lessons from Mr. Deigendesch, the head teacher of the The School of Industrial Art of The Pennsylvania Museum, and also studied with Mr. L. A. Lumoos. The result of these years of careful training is shown in the charming head which we published. Mrs. Cochrane's studio is now in New York, where she receives pupils for figure painting.

MR. MARSHALL FRY is planning to take charge of the over-glaze department of the "Summer School of Ceramic Art," at Alfred, N. Y., University, for the summer term of six weeks, beginning July 8. Mrs. Kathryn E. Cherry, of St. Louis, Mo., will also conduct classes in several branches of work, viz.—Flower painting, conventional design, paste, enamel, and lusters. The Directors of the University, through Professor Binns, Director of Ceramics, are sparing neither pains nor expense to furnish the school with

## Winsor & Newton's Illustration Board

THICK AND THIN

For Water-color and General Black and White Work for Reproduction. It is also recommended for Pastel, Pencil, and Crayon Work. Made in three sizes—30 x 40, 22 x 30, 20 x 30. Also supplied in sheets in the following sizes: Cap, Demy, Medium, Royal, Imperial, Double Elephant.

SAMPLES ON APPLICATION

For sale by All Artist Material Dealers Throughout the United States and Canada

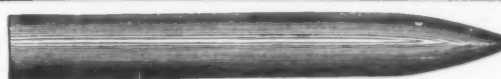
American Office: **88 Fulton St., New York**

## MARSCHING'S FAMOUS ROMAN GOLD

Costs more than other brands, because it is

Pure and Reliable.

DON'T SPOIL YOUR WORK WITH CHEAP, INFERIOR GOLD.  
ALWAYS ASK FOR MARSCHING'S GOLD.



GENUINE MENG'S PASTEL COLORS.



CHINA COLORS.

MÜLLER & HENNIG, Dresden (Germany.)

"Directions for China Painting," go cents.

TRADE MARK.  
Boxes without our firm name are counterfeited.

## THE EAGLE

A tool operated by gas, for burning designs on Wood, Leather, and Pasteboard. Can be handled with ease by Amateurs..... Price, \$3.50



SEND FOR CATALOGUE

A large line of Padded Water-color Frames, also Fancy Cuff, Collar, Handkerchief, and Card Boxes made of Paper, Leather, and Wood, ready for decorating.

SPECIALLY: A fine line of Tan Leather Goods for pyrography.

JOHN SCHLEGEL, 25 EAST 10th STREET, NEW YORK

1879 **FITCH KILNS.** 1900

Seven Sizes.

For Firing China and Glass.

**STEARNS FITCH & CO., Springfield, Ohio.**



## Take a Kodak with you

and fill your portfolio with a wealth of reference. With pencil and brush make your memorandum, and with a KODAK valuable data of cloud effects, tree form, etc. Indispensable to the earnest art worker.

Katalogue for the asking.

J. L. LEWIS,  
128 W. 23d St., New York City.

DEVELOPING,  
PRINTING,  
ENLARGING

**MUSIC BOXES**



**Do You** realize the charm of a good Music Box?

It is a constant source of contentment whether you are alone or entertaining.

**Olympia Music Boxes**

will cheer many an hour. We sell all kinds of Music Boxes, from a toy to the Olympia "Grand."

From 35c. to \$300

Are you thinking of the Holidays and long evenings? LOOK AT THE PRICES IN THE MARGIN, or send to us for a larger illustrated list. We can suit you in price or accommodate you in terms of payment.

**E. L. CUENDET, Mfr., 21 John St., New York**

## JUST ISSUED

A most complete handbook on "The Use of Lusters," by Fanny Rowell, which will be of inestimable value to the Ceramic Decorator

**PRICE 50 CENTS**

**THE ART AMATEUR, 23 Union Sq., City**

**CHINA**  
H.T. WILHELM  
**GLASS & FANCY GOODS**  
Late WILHELM & GRAEF  
1122 BROADWAY, ROOM 19  
Take Elevator

**AT MANUFACTURERS' PRICES**

**Rich Cut Goblets**  
worth \$24.00  
for **\$16.50**



Dinner plates and Services in very rich gold decorations. Colonial designs, unique, new, and beautiful Fish and Game services same design. Subjects all American fish and game as selected. Fine collection of dinner services in open stock patterns. New Colonial Designs in Table glass. Dinner and glass services made to match dining-rooms.

**Latest Table Decoration**  
Large Group of Artistic Flowers, Lighted by Electricity, Never Seen Before

**BEST GOODS ONLY**

**MME. BESSIE LAPAIX**  
IMPORTER OF

**EMBROIDERIES, WORSTEDS, AND NEEDLE WORK MATERIALS**

25 West 30th St. (Bet. Broadway and 5th Ave.), New York

Canvases, Tapestry Wools and Silks, and materials for all kinds of embroideries

ESTABLISHED 1873

**FRAMING AS AN ART**  
Give works of Art of any description to be framed to  
**CEO. F. OF, 66 East Eighth St., New York**  
(Old No. 4 Clinton Place) 43 Years of Practical Experience

**THE ART AMATEUR BUREAU OF ART CRITICISM AND INFORMATION**

**SCALE OF CHARGES:**

Price for criticism of single drawings, . . . . .	\$3.00
For each additional one in the same lot, . . . . .	1.00
Price for criticism of single painting (either oil or water-colors), . . . . .	4.00
Each additional painting in the same lot, . . . . .	1.00

No more than six paintings are to be sent at one time. All risks must be assumed and all transportation charges must be paid by the senders. Drawings and unmounted paintings may be sent by mail, rolled on a cylinder. *All fees must be paid in advance.*

**A Handsome Present for an Artist Friend for Only \$1.00**



**What is handier than a Fountain Pen? The "Keystone" is acknowledged to be the best on the market. It is.**

Different from any other Fountain Pen. Can be kept in order by the user. **EVERY PEN UNCONDITIONALLY GUARANTEED** and fitted with genuine 14-karat Gold Pen. If what we say is not so, return the pen, keep the pocket, and we return the money. Price, \$1.00, including Safety Pencil Pocket.

**B. J. SOPER & CO., Mfrs., 89 Fulton Street, New York**

COLUMBIA RECORDS ARE  
"BEST AT ALL POINTS."



SMALL RECORDS, 50 CENTS  
EACH; \$5 PER DOZEN.  
GRAND RECORDS, \$1 EACH.

**THE GRAPHOPHONE**  
**PLEASES ALL.**



**Tuneful**  
**Wonderful**  
**Delightful**

MUSIC, SONG, AND STORY  
ARE AT YOUR COMMAND  
IF YOU HAVE ONE OF  
THESE DELIGHTFUL  
"MUSIC-MACHINES."



ALL PRICES—FROM \$5 TO  
\$150.

WRITE FOR OUR LATEST CATALOGUE, A-A.

**COLUMBIA PHONOGRAPH COMPANY**

New York, 143-145 Broadway.  
Retail Branch, 1155, 1157, 1159 Broadway.  
Minneapolis, 306 Nicollet Avenue.  
Paris, 34 Boulevard des Italiens.

Baltimore, 110 E. Baltimore Street.  
Buffalo, 313 Main Street.  
Chicago, 88 Wabash Avenue.  
London, 122 Oxford Street, West.

San Francisco, 125 Geary Street.  
St. Louis, 720-722 Olive Street.  
Washington, 919 Pennsylvania Avenue.  
Berlin, 65-a Friedrichstrasse.

**SEABOARD AIR LINE RAILWAY**

THE SHORTEST ROUTE TO  
SLEEPING CAR SERVICE, QUICK  
THOUSAND MILE TICKETS.



every facility, not only for over-glaze work, but for under-glaze and clay working as well; and the complete equipment of a pottery is being installed. In regard to expense to students. Each pupil will be charged five dollars per week, as a general fee, which covers all instruction in under-glaze and clay-working under Professor Binns, besides the use of appliances and general privileges of the school. The lessons, given by Mr. Fry and Mrs. Cherry, will be extra and charged for at their regular studio rates. One item in favor of the place, as a location for a school, is the very reasonable price for board. Good, wholesome board, with room, can be had for four dollars per week.

THE largest and most up-to-date collection in Philadelphia of white china for decorating is that of Messrs. Wright, Tyndale and Van Roden, of 1212 Chestnut street. Their new catalogue is got up with rare taste and discrimination. On one page are the photographic reproductions of the china, while on the opposite ones are given the prices, sizes, etc.

THE Cincinnati Museum Association will hold their eighth annual exhibition from May 18 to July 8, but works may by agreement remain on exhibition through the summer, and then be returned or forwarded to other exhibitions.

Only original works by American artists not before publicly shown in Cincinnati, executed in any appropriate medium: oil painting, water-color, pastel, black and white, mural decoration, sculpture, wood-carving, architectural design, stained glass, artistic pottery, etc., will be accepted.

Entries must be made by May 1, and exhibits delivered before Saturday, May 4.

Exhibits must be properly labeled with the name and address of the artist, the title of the work, and the price. Any that may be declined by the jury will be returned promptly with thanks. Upon works specifically solicited the Association will pay transportation charges both ways. Others must be delivered at the Museum at the expense of the exhibitor. On Friday, May 3, collections will be made at the art stores in Cincinnati of work concerning which notice shall have previously been received.

On account of the isolation of the Museum building in Eden Park and its fireproof construction the Trustees do not insure the property of the Association or the objects deposited with it. The collections are under watch day and night.

The jury is composed of the following artists: Frank Duveneck, J. H. Sharp, John Rettig, C. J. Barnhorn, Mrs. Annie G. Sykes, Miss Dixie Selden, V. Nowotny, Charles C. Svendsen.

Address all communications and shipments to A. T. Goshorn, Director.

MESSRS. L. CASTELVECCHI & COMPANY, of 143 Grand street, will remove to the Parker Building, Fourth avenue and Nineteenth street, on May 1. Mr. Castelvechi will have classes for drawing as well as modeling. In his new establishment will be found the largest collection of antique and modern masterpieces of sculpture. There will also be found an excellent display of antique imported bronzes.

A LITTLE Cobalt or French Ultramarine, with the addition, perhaps, of a little Blue Black, will correct a too brown effect produced by glazing. To bring out the color of a sketch which has "dried in," use Sohnée frères' retouching varnish. It dries in a few minutes and takes the paint well. "Oiling out" turns the sketch dark.

## A. SARTORIUS & CO.,

.....Manufacturers and Importers of.....

### ARTISTS' COLORS AND MATERIALS.

Colors, Gold, Mediums, and Brushes,  
For China and Glass Painting.

Artists' Oil Colors in Tubes,  
For Oil Painting.

Renaissance Gold Paint and Bric-a-Brac  
Gold Paint, For Gilding Baskets, Frames,  
Statues, etc.

Moist Oleo Colors in Tubes,  
For Aquarelle and Representative Oil Painting.

SEND FOR ILLUSTRATED CATALOGUE CONTAINING MANY INSTRUCTIONS  
HOW TO MIX AND APPLY COLORS, TO

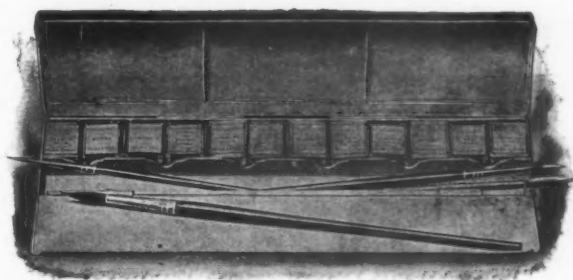
A. SARTORIUS & CO.,

Between Park Place and Murray St.

46 West Broadway, N. Y.

## ROWNEY'S ENGLISH WATER COLORS.

NEW SCHOOL OUTFIT.



Handsome Japanned Tin Box, 6 divisions, fitted complete with 12 assorted Half Pans of Rowney's Moist Water Colors, Red Sable and Camels' Hair Brushes, etc.

PRICE, \$2.50 NET.

FOR SALE BY ALL DEALERS IN ARTISTS' SUPPLIES.

GEO. ROWNEY & CO., Artists' Colormen,

American Office, Room 36, Tribune Building, New York.

LONDON, ENGLAND.



## BUTCHER'S BOSTON POLISH

Is the Best Finish made for

Manufactured by the

FLOORS,

Interior Woodwork and Furniture.

Butcher Polish Co.,

Circulars Sent on Application.

356 ATLANTIC AVENUE,

For Sale by Dealers in Painters' Supplies.

BOSTON, MASS.

## PYROGRAPHY OR BURNT WOOD.

COMPLETE OUTFIT, \$3.50.

SEND FOR CATALOGUE P. 33.

THAYER & CHANDLER,

MANUFACTURERS,

146 WABASH AVENUE,

CHICAGO.

SOUTHERN PINES, PINEHURST, FLORIDA. ATLANTA AND THE SOUTHWEST. TWO LIMITED TRAINS DAILY, WITH THROUGH SCHEDULES AND CONVENIENT HOURS OF ARRIVAL AND DEPARTURE. DINING CAR SERVICE AND THROUGH COACHES. ONE GOOD BETWEEN ALL STATIONS, \$25.00. Further information call on or address J. C. HORTON, Eastern Passenger Agent, 1206 BROADWAY.

## The Art Amateur

ESTABLISHED 1877

### The Osgood Art School

Summer Term begins June 1st.  
Pupils can enter at any time.

#### OSGOOD RELIABLE SPECIALTIES

#### Osgood's Standard Violet

Absolutely perfect in color. New. Price per vial, 40 cents.

#### Osgood's Standard Pink

The most beautiful pink ever introduced. Nothing can excel it for roses. Price per vial, 40 cents.

#### Osgood Standard Jacque Rose

The rich, dark "Jacque Rose" effect can be produced with this color. Price per vial, 75 cents.

#### SIXTEENTH EDITION

of the best and most successful book upon China Painting ever published, entitled, "How to Apply Flatt, Bronze, Lacroix, Dresden Colors and Gold to China." This book is a self-instructor. Illustrated and contains 200 pages. Sent to any part of the United States, Canada, and Europe, postpaid, on receipt of price, 75 cents.

#### Lacroix Colors, in powder

These colors have been reground and are extra fine.

#### JUST OUT—NEW EDITION

FREE.—Forty-three-page illustrated Catalogue upon mention of THE ART AMATEUR, containing complete price list of all the Osgood Specialties and full directions for laying grounds with powder colors and directions for mixing relief paste for gold. Address

#### Miss A. H. OSGOOD

Principal Osgood Art School

12 EAST 17th STREET, NEW YORK  
Between Fifth Avenue and Union Square

#### NELLIE WELSH COCHRANE

ARTIST  
334 WEST 56th STREET, NEW YORK  
CHINA FIGURE PAINTING A SPECIALTY  
Also Lessons in Tapestry Painting, Oil and Water-color, and Drawing  
Inspection Invited

#### Mr. WALTER SATTERLEE'S

Art Classes for Men and Women are now open. They offer special advantages for those who wish to draw and paint from the model and still life. Also for teachers and those wishing to pursue art professionally. Two criticisms are given daily. Great attention is paid to ILLUSTRATION and COMPOSITION. There is also a special Class in DECORATION.

#### Y. M. C. A. BUILDING,

(Room 3.) 52 East 23d Street, New York.

#### A. B. COBDEN'S

#### CERAMIC ART SCHOOL.

The modern styles taught by a thorough and practical method. Manufacturer and importer of materials for china decorating. Cobden's Moist Ceramic Colors put up in jars, also in powder form. Pure Roman Gold, etc. "Practical Hints on China Painting" mailed free. 13 South 16th Street, Philadelphia, Pa.

### Eric Pape School of Art....

Third Year—Oct. 1, 1900, to June 1, 1901.

Head Instructor and Director, ERIC PAPE,  
Painter and Illustrator.

No examinations for admission.

Drawing and Painting from life, separate classes for men and women. Portraiture, Still-life, Water-color, Pastel, Pyrogravure, Wood-carving, Composition. Illustration, with costume models. Pen, Wash, Gouache, Poster and Book-cover Designing, Decorative Design and Painting, and Flower-painting. Evening Life and Illustration Class for men. Scholarships, Medals and Prizes.

For circulars and all information, address

H. JARVIS PECK, Secretary,  
Cor. Massachusetts Ave. and Boylston St., Boston, Mass.

#### CHARLES VOLKMAR.

Corona being convenient to the city and in a fine location, I shall form classes during the winter for instruction in the pottery process at the Pottery. For particulars, address

CHARLES VOLKMAR, Corona, L. I.

TERMS REASONABLE.

In writing to advertisers kindly mention THE ART AMATEUR.

### ...SCHOOL OF... DRAWING AND PAINTING.

Museum of Fine Arts, Boston, Mass.  
Instructors.

E. C. FARRELL, Drawing  
F. W. BENSON, and  
PHILIP HALE, Painting.  
A. L. PRATT, Modelling.  
Mrs. W. M. STONE,  
Decorative Designs.

E. W. EMERSON, Anatomy.  
A. K. CROSS, Perspective.

25th Year. Miss EMILY DANFORTH NORCROSS, Manager.

#### Scholarships.

Paige Foreign Scholarship for Men and Women;  
Helen Hamblen Scholarship; Ten Free Scholarships; Six Cash Prizes.

For circulars and terms, address

### MISS H. MASSOU

30 East 14th Street, New York

Pupil of Benjamin Constant and Jean Paul Laurens

LESSONS GIVEN IN

PORTRAIT AND FIGURE PAINTING, PASTEL AND DRAWING

### The von Rydingsvård School OF ART WOOD CARVING

96 FIFTH AVENUE, NEW YORK CITY

Trains teachers, assists amateurs, executes original designs in all styles, and supplies tools and stock, both carved and uncarved. Send stamp for circular.

KARL VON RYDINGSVÄRD

Formerly director of Wood Carving at Teachers' College, New York City.

### MISS CORNELIA E. CADY

142 WEST 125th STREET  
NEW YORK

Class and private lessons in Oil and Water Color, Florentine Tapestry Painting, and French Fan Decorations. Particulars sent on application.

### Water-color Landscapes for Sale

LESSONS IN WATER-COLORS

Out-door work in the Spring and Fall. Summer class at the Shore or among the Mountains

AGNES LEAVITT

Studio: 159a Tremont St., Boston, Mass.

### ILLUSTRATING

Taught  
by Mail

Home lessons. Highly profitable; takes spare hours only; practical instruction, in Newspaper, Magazine, Commercial Drawing, Lettering and Wall Paper Design. Adapted to men, women, beginners and advanced students. Only adequate school of its kind, with personal criticisms on work done from nature and life by instructors who are well-known illustrators, and whose work appears in leading publications. Successful students; reasonable terms. Largest, oldest, best. Interesting illustrated catalogue sent free, or visit the school.

NEW YORK SCHOOL OF ILLUSTRATING

114 West 34th Street, New York

### MRS. A. H. HESLIP

Studio, 1122 Broadway, New York

China Painting, Miniature, Tapestry and Pyrography

Studies of Flowers in Water-colors for Rent Colors for Sale

### HARRIET MARTELL STUDIOS

114 East 23d Street, NEW YORK

Instruction in Designing for Silk, Prints, Wall Paper, Book Covers, and Stained Glass. Conventionalization, Historic Ornament, Modeling for Metals. DECORATIVE DEPARTMENT.—Instruction given and orders taken for Carved and Burned Leather, Burlap Decorations, Burned and Stained Wood, Water-colors, etc. Address MISS E. W. CLARK, Sec'y

### PHOTO-CERAMIK LESSONS GIVEN

#### HERMAN MÜLLER

Portraits Painted and Burned in on China.

...ARTIST...

Miniatures on Ivory, China, and Porcelain

1704 Chestnut St., Philadelphia, Pa.

### SHINNECOCK SUMMER SCHOOL OF ART

(Incorporated)

Southampton, Long Island

11th Season—June 1st to October 1st, 1901

Instructor: WILLIAM M. CHASE

This will be Mr. Chase's last season with the Shinnecock School of Art.

Classes for men and women in Oils, Water Color, Pastel, and Black-and-White.

Open-air classes in Landscape, Marine, and from the Costume Model. Studio classes in Portraiture and Still Life.

Prizes and Scholarships for best work during the season. For further information address,

C. P. Townsley, Jr., Manager

Care of WILLIAM M. CHASE

303 FIFTH AVENUE

NEW YORK CITY

### School of Industrial Art of the Pennsylvania Museum

Broad and Pine Sts., Philadelphia.

THOROUGH WORK UNDER TRAINED SPECIALISTS  
IN ALL BRANCHES OF

FINE AND INDUSTRIAL ART.

SPECIAL PROVISION FOR CLASSES IN

Illustration, Architecture, Decorative Painting and Sculpture, and Practical Design for Textiles.

L. W. MILLER, Principal.

### STUDIO FOR APPLIED ART

E. Carter-Black Helen D. Philip

10 WEST 33d STREET, NEW YORK

### FIRE ETCHING ON WOOD AND LEATHER LESSONS GIVEN

MRS. RHODA HOLMES NICHOLLS

CLASSES IN

### Water-color and Miniature Painting

Studio: 913 SEVENTH AVENUE, NEW YORK

### MRS. FANNY ROWELL,

Studio: 96 Fifth Avenue, New York.

(Elevator Entrance, West 15th St.)

### DECORATIONS & DESIGNS

Can be seen any day, except Mondays, between ten and four, about classes and work.

Studio open to visitors Saturdays from two until six.

### Mr. Frank Townsend Hutchens

DAILY INSTRUCTION IN

Drawing, Painting, Composition, and Illustration.

COSTUME MODELS.

Tuition, \$10.00 per Month.

Studios: 849 and 850 Carnegie Hall, 57th St. and 7th Ave., NEW YORK.

### MISS MARY TAYLOR

China Painting and Water Colors

Miniatures on Ivory and China. Studies for rent and for sale of Heads, Flowers and for Fish Sets.

37 W. 22d Street

New York City

### ART ACADEMY OF CINCINNATI SUMMER TERM

Ten Weeks, June 17—August 24, 1901. FEE, \$20

Drawing and Painting from the Costumed Model. Out-of-door Study from Landscape. Oils, Water Colors, Pastels, or any other medium may be used. Also Modeling, China Painting, and Design. The Academy is in Eden Park, 200 acres, on a hill overlooking the City. Students are admitted free to the adjacent Art Museum. Fall Term opens Sept. 23.

A. T. GOSHORN, Director, Cincinnati, O.

### MISS M. M. MASON

### MISS E. MASON

Classes in China Decoration and Water-colors

Inventor of the Original Covered Palette for China Painters. Overglaze Colors and Enamels. Roman Gold, etc.

Studio: 48 East 26th Street, New York

### MRS. MARY ALLEY NEAL

CLASSES IN WATER-COLORS AND CHINA DECORATION. Special arrangements made by the month or private lessons. Sketches of Holland and Venice and Original Designs for sale and rent. Lustres of my own importation for sale

STUDIO, 1425 BROADWAY

The Broadway

Room No. 7



RT

the  
stel,  
Cos-  
son

TY

la.

nd

R

g

\*,  
r,

l.

le

I

r  
a  
o  
d  
r

V

r

e

s

# The Art Amateur Working Designs

Vol. 44, No. 5, April, 1901



No. 2134. DECORATION FOR THE COVER OF A TOOL CHEST, FOR PYROGRAPHY AND WOOD CARVING











(2.) FORGET-ME-NOT DECORATION.—FOR CHINA THIMBLE.  
(TO BE USED AS A FAVOR.)



(3.) FORGET-ME-NOT DECORATION.—FOR CHINA PEN-HOLDER.  
(TO BE USED AS A FAVOR.)